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ADVERTISING.

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THE recent convention of the Architectural League of America was notable for a marked improvement in the work of the constituent clubs as shown in their reports. A broader scope, a wider range of effort, was evinced, and if equal progress is maintained in coming years it will be difficult to set any limitations to the achievements of the League. In a broad way the following topics were discussed by the convention: Education, —and its possible betterment through the founding of an American Art University, —Architecture and Citizenship, Landscape Architecture and Municipal Improvements. It was of interest to see how the vigor and activity of individual clubs had anticipated in practical work the points covered in the discussion. It was shown that diligent effort had been made to get the best information from foreign sources, and as usual the most marked activity in this direction was displayed by the Philadelphia T-Square Club. To obtain accurate information of foreign work, traveling scholarships have been established by various clubs, notably by Chicago and Philadelphia. Nearly every club maintained classes and many held monthly meetings and competitions with beneficial results. The monthly meetings were often but an excuse for a technical paper or a lengthy discussion upon some leading topic of the day.

Interest in municipal improvements was most notable, and the reports showed that clubs, particularly the Chicago Architectural Club and the St. Louis Architectural Club, had successfully coöperated with the city authorities in many reforms and improvements accomplished during the recent year. The grouping of public buildings in Cleveland, discussed at the first convention of the Architectural League of America, is now an accomplished fact, due in no small measure to the untiring energy of the Cleveland Architectural Club.

The report from Washington was made doubly interesting from the fact that the projected replanning and improvement of that city now under contemplation were shown during the convention by an elaborate series of lantern slides and explained by an interesting lecture. This work, whether executed or not, demonstrates a marked advance in conception, as well as increased public interest in the planning of cities.

An interesting feature of each year's work is the circuit exhibition, and reports from the various cities told of difficulties encountered and successes achieved. To improve and perfect this exhibition was one of the most important results of the convention. After full and deliberate discussion it was recommended that for the coming year the main feature of the exhibition be photographs of the executed work. The Toronto Architectural Club demonstrated in their local exhibition held in the rooms of the Ontario Society of Artists the possibilities of such a collection. Many of the difficulties and objectionable features of the circuit exhibition would be removed by the adoption of this recommendation. It will be the aim of the committee having this work in charge to secure a representative collection of photographs of foreign works, securing them if possible from Germany, France, Italy and England. The circuit exhibition will probably be accompanied by a lecture on municipal improvements, with the necessary lantern slides and explanatory photographs. This could be given in every city and modified in each municipality to fit the local conditions.

Endeavor will be made to have a committee on municipal improvement in each city so that those desiring to obtain information on this most interesting question can do so with as little trouble as possible. The interest of the country at large in the work of the League was shown by the numerous communications received, notably the series of letters from professors and art teachers on the advisability of founding a national university of art. It is hoped also during the coming season to establish a system of inter-club self-education by means of which the most advanced information on architectural and artistic questions may be rapidly forwarded from one club to the other.

Fourth Annual Convention of the Architectural League of America.

REPORT

BY OUR SPECIAL REPRESENTATIVE.

THE fourth convention of the Architectural League of America, held in Toronto, Canada, in the last days of May, proved an extremely interesting meeting. The gatherings of the League since the first convention held three years ago have never failed to bring together many of the younger men of the profession. As a body, the men who have formed and maintained the new organization may perhaps be classed as "protestants" or "secessionists." They are young, sane, intensely American, ambitious and discontented. Since their organization they certainly have given every evidence of being very much alive, of knowing what they wanted and sometimes succeeding in negotiating their desires. They have done some thinking, and if the architectural history of the past few years is read aright they have also been the cause of more thinking on the part of others. There are in evidence much individuality of character, fearlessness of expression, and a fine disregard for a multitude of things which are generally accepted but not proven. All these qualities came out strongly in the course of the discussion upon the report of the committee on education and in the election of the new president. All precedent and prejudice were cast to the winds when a president was elected who was "not an architect." The discussion upon education revealed that the League has a decided leaning to the belief that students should be taught first to work with their hands before the refinements of brain operations are undertaken; that the art of architecture consist of building in execution and not of draughts on paper; and that the workshop rather than the draughting room lies at its foundation.

In advocating a national art university strong emphasis was laid upon the necessity of workshop instruction as fundamental to art training and for the development of character and individuality. The school should produce the skilled mechanic and craftsman first, from the ranks of whom alone should spring the master artist, be he architect, painter, sculptor or artisan.

There can be no doubt but that such an order of things would revolutionize present systems of art education and have a most beneficent effect upon the art of the country. The thought occurs at once that men so trained would inevitably extend their influence to all articles of manufacture, for instance, as to which the lack of design has been so frequently deplored but no remedy for the condition ever presented. We may reflect upon the vast output of manufactured articles issuing from American workshops and factories utterly lacking the touch of the skilled designer, all of which could so readily be improved and made more useful and valuable under the hand of the trained artisan. If the influence of the school extended in this direction alone, enough would be accomplished; for after all is it not more important that the common things which are in our constant sight and with which we are in daily contact should be made refined and beautiful rather than that more great paintings and sculptures should be collected and housed in museums? The denial of this proposition would seem to be equivalent to denial of the seriousness of art itself.

The fact is not sufficiently remembered that the men who wrote the great books that make the libraries of to-day, themselves saw comparatively little of libraries. The men who designed and carried to execution the great buildings which we now declare to constitute the architecture of the world were themselves master mechanics rather than draughtsmen. Now we rise up and call them great. They were not so sure that they were great. They built their architecture along the lines of a normal evolution, and they were artists who were at home in the workshop with chisel and mallet, anvil and sledge.

It is probable that ignorant labor carried the hod in Egypt, Greece and Rome, but it is not possible that the architectural triumphs of the past were created under the conditions of ignorant workmanship and untrained artisanship which prevail to-day. The art of building in all its departments stands in sore need of some vigorous external influence to supply the unsatisfied demand for skilled labor in the arts.

It is a well-known fact, deplored generally by contractors, owners, architects and all in authority in building operations, that ignorance and indifference among mechanics in the building trades are becoming more and more marked. Men are indifferent because they do not know their work, do not respect it, have no love for it nor for their finished handiwork. What architect but can recite instances of wanton defilement of work by the very men who created it? Nothing has as yet taken the place of the ancient and efficient system of apprenticeship, and it is one of the wonders of our age that the great building enterprises — in a commercial sense at least the greatest which history records — are brought to completion by practically unskilled and uninterested labor. There is food for a tremendous amount of reflection in this condition of affairs, and it is not at all out of place that systems of education, and particularly higher education, should take note of it.

It is the function of schools to educate. It is the function of all the schools to supply education to all the people. It is a reflection upon a school system as well as upon a nation if at a certain development its youth must be sent to a foreign land among a strange people to be educated. No reason exists why the American people could not or should not provide at once every advantage and facility for higher art education equal to that possessed by any other nation, or all others together for that matter. The only answer which we hear to this is: "Oh, but the museums! What about the archives of the past?" Now of course we should dislike to be compelled to worry along without these dear old relics, but would their absence be really such a material disadvantage? Let us consider that the designers who produced the extremely interesting exhibits worthy of preservation under glass were actually under the same disadvantage. If the Gothic engineer-architects had been surrounded on every hand by museums filled with casts of the Elgin marbles, by photographs and measured drawings of the Athenian acropolis, and a thousand professors pointing out with menacing finger each line and shadow, would the molded pier and vaulted roof, the flying buttress and

glorious window ever have been achieved? No; the education of the library and the museum is sleepily agreeable, but it is not essential to the training which achieves results.

Mr. Dwight Perkins read a paper under the nominal title of "Architecture and Citizenship," in the course of which he made some very frank and outspoken criticism of current American architecture and architectural practice, particularly as it is found in the East, though by no means sparing much of the work which is found in his own city of Chicago. Honest difference of opinion is always welcome, and even though we may feel a good deal like the old Quaker in regard to the queerness of all the world except himself and his wife, with a doubt regarding the wife, at the same time progress and entire self-complacency are hardly compatible, and we need good, vigorous expressions straight from the shoulder, such as Mr. Perkins has delivered so tellingly, to make us not only appreciate our own blessings, but to keep us awake to the necessities of development. The mere question of style in architecture is a convenient peg upon which to hang an unlimited amount of conflicting criticism, and the question as to whether Mr. Sullivan's style is essentially American in spirit, or whether in order to be true we must shut our eyes to or at least close our sketch-books against all antiques, is one really, as we conceive it, of far less fundamental importance than the deeper question of whether we shall have ideals and stick to them. And because architects like Mr. Wright, Mr. Maher and Mr. Sullivan of Chicago have ideals, or at least view points, quite different from those of men like Cass Gilbert, Frank Miles Day or Mr. McKim, that does not in the slightest degree alter the fact that both ideals are of value to our national growth, and that from each arise sources of strength to our national architecture. It is the so-called business architect who is to-day the greatest menace of our artistic growth; the one whom Mr. Perkins characterizes as being "primarily constructive and money-making. He is not emotional in politics; he is content to let well enough alone and does not allow principles to interfere with his practice. He usually votes, but does not allow civic duties to divert his attention. He watches the trend of public affairs closely in order to determine where they can serve his own interests. He does not care about design and is not identified with important work except as the partner or employer of some other architect. He comes nearer to contentment than any other type."

To quote Mr. Perkins further: "The young man ambitious to become an architect studies building construction and structural design. He becomes familiar with processes and problems, and when he can design a structure that will not fall down, that fulfills the practical requirements and conforms to some scheme of proportion and embellishment, he considers himself an architect and is so considered by the majority of people.

"But is that all — has he yet distinguished between mere building and architecture? It seems to me that architecture is something belonging to the mind, that it is an idea which finds its expression on paper and its manifestation in stone, iron and wood. Ideas and ideals are the materials of architecture; stone, iron and wood are the materials of building."

Mr. Perkins's paper is to a very considerable extent one of protest, and he asks some questions which he himself is unable to answer. Just why some architects find their best expression in a blind subservience to the past, while others feel it their duty to be original even at the expense of being good, and still others try to follow up what they consider a logical development of the past into the needs of the future, is something which lies at the base of temperament, and the conflict between two schools of this sort is an ever present one. We would not wish it to be less, and it would be a calamity if all of us felt the same upon this subject.

There is one aspect of Mr. Perkins's paper which ought to receive most hearty commendation from every one and it is really the kernel of his thought as we understand it. "Work has been done that can be commended, but it is frankly the purpose of this paper to emphasize our duties as citizens in regard to bad work and the public misapprehension resultant therefrom. Is it not the duty of an organization like our League to criticise fairly but fearlessly prominent current work? If a committee report or criticism were expected at each convention I believe keen interest would be taken in its findings and that the publication of that report by the League after deliberation in convention would be of telling benefit to the public. Then we would be citizens acting in a body.

"I was asked to write a paper for this convention on architecture as practiced by an educated architect of advanced standing. I cannot better state the basis for my conception of such an architectural practice than to say that in my opinion the time is coming when we cannot be architects alone, but that we must also be conscious and conscientious citizens.

"Architecture practiced by such an architect would include both architecture and citizenship, creation and criticism, individual work and civic performance. It would involve the broad study of modern industrial conditions and an effort to perform his own peculiar tasks in the light of public needs as well as private interests. It would also involve a closer acquaintance with politicians, and, too, the joining with them, making their causes our causes, as well as gaining their coöperation for the things we desire.

"We have in this and all our conventions indorsed and applauded municipal improvement and we have justly assumed a right to speak on that subject. We are in danger of having our offers of advice and service accepted. Disaster to the cause, our profession and ourselves is impending unless we rise to high citizenship of the type described. It is not enough to be good architects unless the other is added.

"If we were really public-spirited citizens endowed with eyes to see, minds to think with, training with which to serve the public, and with courage to speak, we would protest against the ghosts of Roman temples now masquerading as banks."

After all, there is a good deal of hope for American architecture. And whether we turn our eyes backwards for inspiration to the noble works of those who have gone before us, or whether we feel that we must individually hew out an ideal path, forgetting the things that are past and looking only to nature for innate original-

ity, we can say of our national architecture as a whole much as Milton said of himself, that it is not what it ought to be, it is not what it might be, and surely not what we would hope it to be, but it surely is not what it was, and grace to the earnest efforts of both classicist and idealist it is what it is.

And both schools will surely agree with the closing statement of Mr. Perkins's admirable paper. "If we found our work upon the principles which have been exemplified in every age, instead of merely copying or adapting their forms, we may proceed in the faith that good work is certain to result.

"In the presence of so much that is bad and selfish we may receive inspiration from the infinite truth and beauty in the works of nature surrounding us in profusion, we may receive encouragement from the engineering and industrial arts because they are free, and lastly, we may receive guidance from antiquity and the middle ages wherever the spirit of art was the master and the form was the tool. Architecture and citizenship have gone hand in hand in the best work of the past. It would be impious to doubt that they will do so again."

The Architectural League of America is an organization composed not of individuals but of clubs. Its latitude and scope of organization are as broad as those of the clubs themselves. It is quite remarkable that almost without exception these clubs sprang into life in all the larger cities, out of similar conditions, in a similar manner, produced similarity of results and progressed along similar lines. These clubs nearly all started as sketch clubs among draughtsmen, and were founded upon a desire for coöperation, social contact, advantages for self-education and advancement of common interests. Nearly all developed through reorganization from sketch clubs into "architectural clubs," and consciously or unconsciously patterned themselves after the Architectural League of New York. Their distinctive features consist of the holding of exhibitions, various methods of self-education, social intercourse, the possession of club-rooms and the admission to membership of practitioners in the fine arts allied to architecture. The wide usefulness and generous democracy of such a scheme of organization are thoroughly progressive and in accord with the spirit of the times. It recognizes that the technical architect alone cannot produce the best obtainable results, and that he must be supported by able allies in the various departments which contribute to the successful execution of architectural works. There cannot be too much contact and perfect understanding between the architect and the workers who depend upon him and upon whom he must eventually rely.

Art education must ultimately be advanced by the work done in its behalf by all the clubs, and especially valuable in this regard were the information and suggestion received from Urbana through its delegate, Professor Newton Wells. A suggestion was made for a possible curriculum for a national university which would greatly aid the advance so much desired. Architecture as a whole will shortly feel the benefit of the energy of Toledo, Detroit, Washington and the many affiliated societies.

In the election of Frederick S. Lamb as its president, the League found a man who personifies its ideals. Everybody who knows Mr. Lamb knows of his enthusiastic devotion to decorative as well as structural art. He brings to the office a ripe experience gained in many organizations, and it would be difficult to find another who can so accurately gauge the position of the League. He can be depended upon materially to strengthen and advance its interests. He is a past master of diplomacy, has good executive ability and a wide acquaintance among specialists. Mr. Lamb is an M. A. in the true sense and directs a workshop of his own. It is to be expected that some disappointment will be felt and that even a note of discord may be heard when it is fully realized that a "decorative artist" and not an "architect" has been elected president of the League. But the League is in a splendid position to meet the issue in the particular instance with the man. At any rate architects elected him, and the remedy, if one is needed, is to provide in the future an abler *man*, incidentally an architect.

The broad lines of work as shown in the three days' session of the convention must commend themselves to all and eventually attract to the Architectural League of America the support of all organizations having the permanent welfare of the art development of the country at heart.

Nothing could better exemplify the social side of the work of this organization than the hospitable way in which the Toronto Architectural Club entertained the delegates "within their gates."

Papers of the Convention.

SUBJECT, "EDUCATION."

Introductory: Three functions of the science of education.

(*a.*) *The information of knowledge.*
(*b.*) *The discipline of human faculties.*
(*c.*) *The nurture of character and individuality.*

BY LOUIS H. SULLIVAN.

AFTER the long night and longer twilight we envisage a dawn-era — an era in which the minor law of tradition shall yield to the greater law of creation, in which the spirit of repression shall fail to repress.

Man at last is become emancipated and now is free to think, to feel, to act — free to move toward the goal of the race.

Humanitarianism slowly is dissolving the sway of utilitarianism, and an enlightened unselfishness is on its way to supersede a benighted rapacity, and all this, as a deep-down force in nature, awakens to its strength, animating the growth and evolution of democracy.

Under the beneficent sway of this power the hold of illusion and suppression is passing; the urge of reality is looming in force, extent and penetration; and the individual now is free to become a man in the highest sense if so he wills.

There is no estoppel to his imagination.
No limitation to the workings of his mind.
No violence to the dignity of his soul.

The tyranny alike of church and state has been curbed, and true power is now known to reside where forever it must remain — in the people.

Rapidly we are changing from an empirical to a scientific attitude of mind, from an inchoate to an organic trend of thinking. Inevitably we are moving toward the larger significance of life and the larger relations of the individual to that life as embodied in the people.

Truly we are face to face with great things.

The mind of youth should be squarely turned to these phenomena. He should be told, as he regards them, how long and bitterly the race has struggled that he might have freedom.

His mind should be prepared to coöperate in the far-reaching changes now under way, and which will appear to him in majestic simplicity, breadth and clearness, when the sun of democracy shall have arisen but a little higher in the firmament of the race, illuminating more steadily and deeply than now the mind and will of the individual, the minds and wills of the millions of men, his own mind and his own will.

He should be shown, as a panorama, as a great drama, the broad sweep and flow of the vast life in which he is a unit, an actor; and that of a vital necessity fundamental principles must nourish the roots of his life work and permeate its branches, just as they must animate the work and life of the neighbor, for the general harmony, the good of all.

He must be shown what the reality of history shows, namely, that optimism is an abiding emotion in the heart of the race, an emotion arising from the constant pressure of aspiring democracy seeking its own.

He must be imbued with that pride, that sure quality of honor, which are the ethical flower of self-government and the sense of moral responsibility. He must be distinctly taught his responsibility to his fellow-men.

He should be taught that a mind empty of ideals is indeed an empty mind, and that there will be demanded of him, if not self-sacrifice, at the least self-restraint, self-denial, and that the highest of ideals is the ideal of democracy.

To this end history must be illumined for him and the story of his own day clarified.

To this end he must be inspired first and always with a clear, full conception of what democracy truly means, what it has signified and now signifies for the emancipation of man; what its cost in time, blood and sorrow that it might emerge from the matrix of humanity; how priceless is it as a heritage — the most priceless of heritages ; and how valiantly, how loyally, how jealously should he as copartner in its beneficence cherish its superb integrity.

He, born into democracy and therefore especially apt to deem it negligible, must be taught with persistent, untiring assiduity, by constant precept, warning and eulogy, that its existence, its perpetuation, its development, is as necessary to the fullness of life as is the physical air he breathes.

The beauty of nature should most lovingly be shown to him, and he encouraged to venerate and to prize that beauty.

He should be taught that he and the race are inseparably a part of nature and that his strength must come of her bounty.

His mind and heart should be opened to the inspiration of nature, his eye directed to the borderland of that infinite and unknown toward which she leads the thoughtful view, that he may know how great is man and yet how fragile, so will he see life in its momentous balance.

He should be taught that the full span of one's life is but a little time in which to accomplish a worthy purpose; and yet should he be shown what men have done, what man can do.

An art of expression should begin with childhood, and the lucid use of one's mother tongue should be typical of that art.

The sense of reality should be strengthened from the beginning, yet by no means at the cost of those lofty illusions we call patriotism, veneration, love.

He should be taught that high ideals make a people strong.

That decay comes when ideals wane.

He should be taught that civilization has a higher reach than the goal of material things, that its apex lies in the mind and the heart.

He should be taught common honesty and that there is but one standard of honesty.

He should be taught to despise hypocrisy and cant.

This in my view is the fundamental of education because it leads straight to manhood, because it makes for the moral and mental vigor of the race, because it leads toward a constantly expanding sense of humanity, because under its ægis a true art may flourish.

I am not of those who believe in lackadaisical methods. On the contrary I advocate a vigorous, thorough, exact mental training which shall fit the mind to expand upon and grasp large things and yet properly to perceive in their just relation the significance of small ones,— to discriminate accurately as to quantity and quality,— and thus to develop individual judgment, capacity and independence.

But at the same time I am of th[illegible]e who believe that gentleness is a greater, surer power than force, and that sympathy is a safer power by far than is intellect. Therefore would I train the individual sympathies as carefully in all their delicate warmth and tenuity as I would develop the mind in alertness, poise and security.

Nor am I of those who despise dreamers. For the world would be at the level of zero were it not for its dreamers gone and of to-day. He who dreamed of democracy far back in a world of absolutism was indeed heroic, and we of to-day awaken to the wonder of his dream.

How deep this dreamer saw into the heart of man!

So would I nurse the dreamer of dreams, for in him nature broods while the race slumbers.

So would I teach the art of dreaming as I would teach the science of thinking, as I would teach the value of action.

He who knows naught of dreaming can, likewise, never attain the heights of power and possibility in persuading the mind to act.

He who dreams not creates not.

For vapor must arise in the air before the rain can fall.

The greatest man of action is he who is the greatest and a lifelong dreamer. For in him the dreamer is fortified against destruction by a farseeing eye, a virile mind, a strong will, a robust courage.

And so has perished the kindly dreamer, on the cross or in the garret.

A democracy should not let its dreamers perish. They are its life, its guarantee against decay.

Thus would I expand the sympathies of youth.

Thus would I liberate and discipline all the constructive faculties of the mind and encourage true insight, true expression, real individuality.

Thus would I concentrate the powers of will.

Thus would I shape character.

Thus would I make good citizens.

And thus would I lay the foundations for a generation of real architects — real because true men and dreamers in action.

(*d.*) *Is a national American Art University a desirable or necessary institution?*

(*e.*) *Should the art education of a nation be centralized in one great school, and therefore the present schools be united with such central school and detached from their present associations with other fields of instruction?*

BY HERBERT B. BRIGGS.

(*d.*) In the discussion of this phase of our general subject we can very appropriately turn to the growth of the American liberal educational systems as typifying the true possibilities of united, intelligent, scholarly effort directed toward a desired end.

Tracing the educational history of America through the country school, the grammar and high schools, the small college, the technical school, the post-graduate institution and the great university, we find an uninterrupted forward movement, irresistible in its giant force, going from poor or unorganized effort to perfected organization. In all this growth, one of the most potent factors in its success has been the connection and relation of the municipal, state and, in a way, the national governments to the public school, college and university.

But our educational systems have tended more to the business than to the æsthetic development of the masses. In America the business idea predominates; the purely utilitarian means to the end is all-sufficient; a college education is a good *business* investment; art has not been considered necessary to make brick, raise wheat, roll I beams, sell beef, refine coal oil, pave streets, run electric cars, make pressed carved furniture or build a country schoolhouse.

The question arises, why this condition? Who, if any one in particular, is at fault? Not the farmer, the manufacturer, the mechanic, the business man. They have neither the time nor the inclination to develop the art side.

The answer lies deeper, in the very necessary slow formative development period, as in all great, lasting movements for the upbuilding and betterment of mankind; in the chaotic "catch as catch can" art educational methods of the past, and the lack of united effort and co-operation in those of the present. But the continued growth of a better appreciation of good art; a disapproval of the bad; the organization and successful operation of art schools; the attention and space devoted to art literature in the popular magazines; the encouragement given the various arts and crafts societies; the growth of the science and beautification of cities; the increasing number of students studying in Europe; the influence of the art and architectural clubs and societies; the great improvement and opportunity in government buildings, their embellishment and surroundings; and a general quickening of the American art pulse,— all indicate that the harvest is ripe, and we must look about for the proper implements to garner it and safely house it for the future.

These conditions, with the ingenious American mind, the fundamentals of our government, the age and wealth of our nation, make possible, if the proper methods are pursued, the beginnings of the greatest art era the world has ever known.

As have grown the American popular educational systems, so should American art education grow. America can bequeath to coming generations an art inheritance such as Greece and Rome gave to the world, if she will but grasp her opportunity. A national American Art University is a desirable and necessary institution in crystallizing and systematizing the art idea along lines of the greatest attainment.

All permanent institutions must be builded upon the broadest possible foundation, fostered and maintained from sources which shall not be hampered by financial limitations, administered by the greatest minds of their age, supplied with every facility necessary to the fullest and most exhaustive study, and clothed with such legal powers as shall insure respect, consideration and results.

The national government can alone successfully meet all these essentials.

(*e.*) The national university should lead, direct, foster, encourage, create, supervise. Present art schools should not be detached from their present associations. They should continue their work in their own localities; they should be tributary to the national school, ever working in harmony with it.

The university should be post-graduate in its work, offering opportunities for advanced study and research. It should encourage the organization of schools in every part of the country, so that students of small means might enjoy the opportunity of proper training.

In a word, the national university should be the great art center of the nation, whose influence should radiate in living, working institutions.

(*f.*) *Should the national government have connection with and jurisdiction over a national art university, or should the organization and control be similar to that now existing in American universities?*

(*g.*) *Would the artistic growth of the nation reach its highest development without a great national centralized university?*

(*h.*) *Could the present centers of art education, scattered in reference to locality and influence and developing more or*

less independently, attain to as high a total of efficiency and accomplishment ?

BY PERCY ASH.

(*f.*) It seems to me that a great art university, in order to be national and to exert the influence that such an institution should exert, must by all means be under the jurisdiction of the national government. However valuable and important the courses in architecture at our universities are, the very nature of their surroundings precludes their exerting an influence wide enough to become national.

The influence that our universities exert depends largely on tradition, endowment and location, and in this respect no one college preëmpts a field unapproachable by the others. In fact the course in architecture at most of our universities is far from equaling in importance the course in the arts or belles-lettres. The schools of architecture and engineering being parallel courses of distinctly less importance than those of Greek and Latin, the atmosphere at our great universities is therefore that of scholarship rather than art, and until the art atmosphere dominates the entire school or university its influence can in no sense be national. Columbia College is the first of our great universities to recognize the importance of the art atmosphere for a school of architecture. There they have recently separated the architectural course from that of the civil engineering and have started a new school of art, with course in architecture and music, soon to be followed by course in painting and sculpture; and in doing this Columbia College is the first of our universities to recognize the fact that an architect is an artist and not a business or professional man in the usual acceptance of the term — a fact but scantily recognized in this country.

A school of painting, sculpture, music and architecture, subsidized by the government, located in New York City and controlled by our most distinguished painters, sculptors, musicians and architects, with the resultant atmosphere of art, would attract the most active minds from all parts of the country. The influence for good that such a national school would exert would be incalculable, harmonizing discordant ideas and allowing the national characteristics to develop in time to a distinct national style or manner.

(*g.*) Individual effort, however well directed or tirelessly sustained, has never accomplished as much as well-directed united effort. Therefore I do not think the highest artistic growth of the nation can be reached without a great centralized national university. At present the architects of America are groping, "blind followers of the blind," without a definite end in view. That they are seeking the ideal is the one saving element. Among the warring styles which have appeared for a brief season, only to be cast aside when their incongruities have become apparent, may be numbered the Neo-Greek, the Gothic revival, the Romanesque, the Italian Renaissance, etc. Now we have the French manner of the "Beaux Arts" student, the archæological manner of the purist, the stony manner of the engineer and the nameless manner of the untaught ; but the manner or style in thorough harmony with our civilization and environment the most charitable will admit that we have not. Only in the country house does one see the first glimmering of a distinctly national art of architecture.

A great national school of art, supplementing the work of our separate universities and colleges, teaching the basic principles of all living art and imbuing its students with the splendid enthusiasm necessary for the production of any great work of art, would accomplish in one decade what our present systems could not accomplish in ten.

(*h.*) Sporadic effort has never accomplished as much as united effort. Then, too, the establishment of a great centralized university will not necessarily rob our architecture of the variety due to local color. Local color is not style, only variation of style. Venice and Florence produced distinct varieties of Italian Renaissance, not two distinct styles.

It is true that in the fourteenth and fifteenth centuries the independent cities of Italy reached a very high degree of development through individual effort. But Italy in the fifteenth century is not comparable with America in the twentieth. Art was almost a passion with those people, "a people who invested every form and variety of intellectual energy with the form of art." With us it has hardly touched the great mass of the public. Italy produced intellectual giants in those days, men who set a world's pace for generations to follow and hope to equal. Then, too, they were united in this: they were working on the broad field, first, of Italian Gothic and later of Italian Renaissance — always Italian, whether the type be that of Venice or Florence or Rome.

What but a great and essentially national school of art can hope to produce harmony from the present discord, to breathe life into the dry bones of the "copyists," to clothe the foreign style with a national garb, to stimulate a new American Renaissance, having the old of Italy for its mother, beautiful with her beauty, grand with her grandeur, but imbued with life and courage, expressing not the civilization and life of Italy in the fifteenth century or of France in the seventeenth, but American civilization of the twentieth ?

(*j.*) *What should be included in its curriculum ?*

(*k.*) *Should art artisanship, namely, the art crafts, be included ?*

(*l.*) *Should a national university be one primarily for the arts and crafts, and secondarily for the fine arts ?*

BY JOHN W. CASE.

(*j.*) The curriculum of a national American Art University should include the study of the methods of expression of all the fine arts, for all art is one at soul, whether expressed in poetical words, or in musical sounds, or with a chisel or brush, or in building stone.

A university worthy the name is a seat of the highest culture, its courses of study cap the climax of educational effort, and requires from intending competitors for its honorary degrees comprehensive and thorough entrance qualifications. This is especially true of an art university, where the aim must be quality rather than quantity.

An American university of art should exact, as an entrance qualification in architecture, the diploma of graduation from a recognized school of architecture or a successful examination covering the same ground.

This is the province of the university, to supplement the instruction of the college; and it will allow the schools of architecture to lay broader foundations than at present, and leave to the university the study of specialties.

The college graduate will not be obliged to go to Paris to perfect himself in architectural rendering and design. The university course will embody the highest principles of the æsthetics of architecture and the allied arts, and also a complete knowledge of the mathematics of architecture.

The schools of architecture should be encouraged and broadened, their art influence extended. They should be tributaries to the university, whose doors should be open only to those who have already distinguished themselves.

As an encouragement to undergo its long and arduous course of study, competitive examinations might be held each year to select those artists worthy of government patronage and of travel abroad.

(*k.*) The arts and crafts should be included in the curriculum of a national art university; not at all from the standpoint of a trade school, nor to teach an apprentice his trade; but on the contrary, the courses of study in arts and crafts should appeal to the exceptionally gifted artisan. They must give him the opportunity to meet the architectural student, and with him study the æsthetic qualities of his trade, the possibility of its future development, and its relations to its fellow arts.

Such a course requires a professor with broad views, an inventive and enthusiastically creative art mind, that such courses might become creative sources of a characteristic and living art.

If the arts and crafts are not instinct with art, the abstract art will not be great.

Every epoch that produces great abstract art is a period of spontaneous and widespread appreciation of art by the masses of the people, as it was in the days of Greece and in the time of Gothic art and as it is to-day in Japan.

Hence the arts and crafts at such epochs are spontaneous, indigenous in the sense of being characteristic and instinct with art.

When such an epoch arrives in America the brickbuilder will produce brick beautiful in color and in texture, possibly in shape.

The steelmaker will produce beautiful forms not to be hidden in mock masonry.

The plasterer will produce work beautiful in color, texture and surface pattern. And so on through all divisions of the arts and crafts, each will be art.

(*l.*) So-called fine art, produced in a period when the arts and crafts are dead, is mere dry rot.

All great art (fine or otherwise) has its source in and owes its being to a widespread and deep-rooted art instinct in the people.

Great art is produced only in periods when art is living and indigenous in the sense of being characteristic. Such is not the character of our day. Our period has no widespread and deep-rooted art instinct, and no effort of the fine or luxurious arts will ever produce a widespread and deep-rooted art instinct in the people. But this art instinct will be created by the widespread influence of a living, growing art impulse in the arts and crafts, and this is the duty of our day.

The most able architects of the day in designing their buildings consider the grouping of the parts of the building in satisfying the practical requirement of the uses of the building. They study the proportions of the masses; the openings and wall spaces; the texture and color of the building material; the light and shade of the moldings; the decorative use of marbles, carving, color, etc. The elevation grows out of and is the result of the plan and not simply an antique building adapted to a new use. But when all this is done the important part is left out. That which makes *great* art is still lacking.

To all these essential qualities must be added character. Characterization in terms of beauty is the soul of art.

The majestic intellectuality of the Greek temple and the poetical sublimity of the Gothic cathedral are great characterizations of art.

Will fine proportions make a great work of art? Is there any absolute law of proportion? Are the proportions of a Greek temple any better than those of a Gothic cathedral? and yet how different!

Though the arts and crafts have proportion, color, texture and all else and lack character, character as Japanese art shows it to-day, they are nothing and utterly inadequate to a glorious opportunity. For architecture has a new constructive system and material,— the steel frame, invented by the engineer, secreted by the architect,— but as yet the arts and crafts are unable to imprint upon this constructive system any form of beauty.

The creative artistic imagination is necessary to every great work of art. It is the essential element in all periods of living art, the highest attribute of the artist's mind, the most to be desired and the least sought after. A few projects will not develop this great power in the architectural student, nor will it be developed by the prosaic routine of office work. It is the very life of the arts and crafts, without which they are dead. In studying to put new life in the arts and crafts the student is gaining the power of characterization; he is developing the creative artistic imagination; he is gaining the power to create, to endow art with life. The architect of to-day has a great moral obligation to fulfill, a duty to his art, to his day, to his fellow-men. His influence, if rightly exerted, can exercise a great power in the nascence of art. He must attempt to exert an art influence in every branch of the building trades, that their results may become spontaneous art.

This influence is widespread and extends through many branches, which once become spontaneous will exert a powerful influence in creating an epoch of spontaneous, characteristic art, a great art period.

Therefore it is of great importance that the arts and crafts be studied from the artist's point of view by present and future architects.

This is said commonly in cold words lacking power to stir the imagination. It should be written in characters of fire of entrancing hue to the eye and sounds of thunder in harmonious cadence to the ear.

(*r.*) *Can a system of self-education by means of club association be permanently established?*

(*s.*) *Is such a system demanded by present conditions?*

(*t.*) *Would such a system, seriously undertaken, self-supporting, and maintaining itself by methods of self-gov-*

ernment, be productive of commensurate results, both of quantity and quality?

(*u.*) *What should be the plan and scope of such a system of club and inter-club self-education?*

(*v.*) *Can a connection be established between such a system and the architectural educational institutions?*

(*w.*) *What could and should be the nature of such a connection?*

BY GEORGE BISPHAM PAGE.

It is difficult to determine when the education of an architect terminates, or, indeed, whether it may ever be said to have terminated, as is evidenced by many instances where an architect has done or is doing his best work only after many years of practice, and this, too, in face of the commonly accepted supposition that his education has long since been completed. But the thinking architect in the course of his practice is continually developing new ideas, and perhaps unlearning many of the rules he had been brought up to believe hard and fast, and to take a broader and more modern view of the subject. This development is largely, or one might say almost entirely, due to the conscientious and logical solution of problems arising in his practice, and the more frequent and varied these problems the more facile will he become, the more rapid will be his development and the sooner will he reach a higher plane of architectural education. To this end, then, it is most important that the architectural draughtsman or student should avail himself of every opportunity to exercise his ability and train his mind in the solution of problems carefully drawn up for the purpose of bringing out those qualities tending towards his development to a degree that it is almost impossible to attain in the routine work of the office, which (as far as that which falls to his share is concerned) may be of a very limited and far from stimulating character.

(*r.*) We are asked, "Can a system of self-education by means of club association be permanently established?" It would seem that such a system by such a means could be established on a permanent basis by the coöperation of the clubs forming the Architectural League of America if taken up seriously by the administrative bodies of the individual clubs, and the interest of the members aroused in the formation of the necessary classes that would be required in order to attain the best results.

(*s.*) That this system is actually "demanded by present conditions" is not, perhaps, to be so affirmatively stated as it might have been a few years since, in view of the numerous and excellent schools of architecture established in different parts of the country.

But the fact remaining that such schools do not as yet exist in many localities, and also that there are many draughtsmen who are unable for various reasons to avail themselves of these opportunities where they do exist, it would seem that the establishment of such a system would be most excellent and beneficial.

(*t.*) That such a system to be a success must be seriously undertaken, goes without saying.

It could certainly be carried out on a practically self-supporting basis and, it would seem, "be productive of commensurate results, both of quantity and quality."

(*u.*) Now, then, we naturally come to the consideration of "what should be the plan and scope of such a system of education" in order to bring it to a practical working basis, avoiding anything that would cause complications or discourage possible candidates; in other words, to make it as attractive as possible to all, and more especially to induce the younger element of the clubs to enter into it enthusiastically and not to be discouraged by competing with older men who have had greater experience and possibly already some school training. Mapping out a scheme in general terms, let us consider the system as consisting of a two years' course; the subjects of study being papers in the form of compositions on various architectural topics, construction in its various branches, the history of the different periods, etc., water-color and pencil sketches, studies from the model and problems in design; that a scholarship of some sort be awarded to the student who shall have made the best general showing in his work and who shall have performed all the work prescribed for the full course of two years in the most creditable manner. In the formulation of a few simple rules for a basis upon which to establish this system it might be suggested that —

No student shall become a second-year man until he shall have completed the full course of the first year, and no student shall be an eligible candidate for the scholarship who shall not have completed the full course of both the first and second years.

The names of all candidates shall be enrolled with the central committee at the commencement of each year. It seems that these conditions would serve to bring out and encourage a greater number of younger students and at the same time insure the serious application of all who should enter, whereby alone the best results are to be attained. This would also preclude the possibility of some one man entering at random and perhaps, by a few lucky strokes, winning over those who for general excellence were more deserving. In addition to the award of the scholarship, first and second honorable mentions might be awarded in the two classes.

The various topics as above mentioned on which the students would prepare papers would be propounded by a central committee or board of governors and examined by them and each student given a mark according to the merit of his composition, these marks to be taken into consideration in determining his standing at the end of the year.

Sketch and life classes should be established in the various clubs, and each student should submit to the central committee at the end of the year examples of his work in these classes, which would also be taken into consideration in determining his standing.

There should be five problems in design in each year, and in order that these subjects might also be made a part of the regular work of the individual clubs as a part of their regular club competitions it would be expedient that the same subject be given both the first and second classes, each drawing properly marked to designate to which class it might belong. These drawings would then be voted upon in the various clubs at their meetings and first, second and third mentions awarded in each class, and these mention drawings sent to the central committee to be examined at the end of the year to determine the student's standing. After the central committee shall have made the award of the scholarship all these mention

drawings shall be sent from club to club, forming the circuit exhibit of the Architectural League of America.

(*v*, *w*.) That connection be established between a system of club and inter-club self-education and the various institutions of architectural education does not seem altogether feasible, unless it be that such a connection be established by having the central committee composed of professors from the various architectural schools, whose experience in educational matters and ability to turn the thoughts of the student in the proper channels would be a distinct advantage and practically insure the successful working out of the system as suggested by the educational committee in the questions to which it has here been sought to give a practical solution.

ADDRESS BY FREDERICK S. LAMB.

This question is one of great interest to us, because the future of all the professions depends in great measure on the system of education as established. In listening to the papers which have been read, particularly the papers of Mr. Sullivan of Chicago and Mr. Robinson of Rochester, it seems to me we have had presented a difficulty which is likely to confront us in the future. We have heard a number of statements which show the influence of the sociological tendency of the present time; and it has occurred to many of us that if this is allowed to influence the curriculum or system of art education throughout the country, the progress of educational effort will be delayed by overweighting the professional man with a task which will be more than he can possibly accomplish. For instance, we are called upon as professional men to solve questions of sanitation and engineering; we have thrust upon us questions of clean streets, model tenements, bridge-building, and many others which as a matter of fact are not within our province.

A brief summary of what has been accomplished in the past may in a measure indicate to us what may be accomplished in the future. In looking back we find that the guild system produced a state of civilization which created one of the greatest arts the world has ever seen. The Florentine guilds — to take probably the best example — by a system of organization, intercommunication and correspondence, practically controlled the art development of the world for two hundred years. In fact, they went further: they enunciated a principle which in time controlled the political development of the countries in which they existed. From the time of the guilds we come to the Middle Ages, in which fortunately we find none of those distinctions or differentiations in art with which we are afflicted to-day. In the Renaissance there was no such thing as fine art distinct from the arts and crafts — no such distinction as we are to-day trying to build up and with which we are confusing ourselves. The men of those days started as apprentices, worked up through the various stages of their craft and did their work as craftsmen, and future generations regarded them as great. I do not think any of those men considered themselves great. They were simply answering the questions asked in the country and the day in which they lived, and future generations referred to them as masters.

After the Middle Ages we come to a larger form of development and consolidation. I might say parenthetically that even so great a movement as the Crusades was practically organized, promoted and carried out by the commercial interests of the times. It came to me as a great surprise when I discovered that motive power behind this great religious movement. As a matter of fact the Crusades were financed in Florence, and were projected as a great commercial venture. There can be, in fact, no true art that does not conform to the requirements of the age in which it exists. In that deduction we have the answer to one half of our questions. It is impossible to-day to dictate methods in the art of to-morrow. These must be formulated to meet the needs of their own time. Now, we have a problem much larger than any that was ever given to any group of art workers in the world's history. Within the last fifty or sixty years two great forces have been harnessed and practically made subservient to the government of men. I speak of steam and electricity. The moment we realize this fact, that moment we must recognize the influence of machinery on art products; and hence we must realize that all former systems of art education fall to the ground, and that any reference to precedent is a waste of time. Any system of education, whatever it may be, whether under government auspices or under private control, must take into consideration these great forces which are molding and guiding the development of the present day.

We have another point to consider: while we refer to the precedents of the past, we must recognize, in watching the development of art from the time of the Florentine guild to the present day, that the so-called art of that time was deflected and lost touch with the development of the world as a whole. We find, in watching this to the present day, that we have created, through three or four hundred years of development, what is called a great Salon picture. We had a striking illustration of one at the Pan-American Exhibition at Buffalo in Rochegrosse's painting "The Fall of Babylon." He had been one of the brightest pupils in the European schools of art, carrying off all the medals, and had been hailed as one of the greatest of modern painters. Yet his great picture was exhibited in the Midway at an entrance fee of ten cents, and practically took its place with The Trip to the Moon and The Land of the Midnight Sun. In that case we have a striking example of the so-called modern development of art. The man who has followed art for art's sake, who has created an aristocratic atmosphere, who locks himself up in his own little studio and produces something dictated by himself, for which he formulates the conditions under which it is produced, is a false product of the times, and is a thousand miles away from the product as it ought to be. We have a partial solution of the question presented in a very remarkable way in the development of the exposition idea. The one sign of hope which we have at the present time is this great art development, which is nothing more nor less than a result of commercial enterprise in the form of a great exposition. The first exposition in France produced the Trocadero, which was left by the promoters of that exposition as a permanent asset to Paris, and which established a style of architecture which up to that time had been unknown. The first exposition of any importance in England, the Crystal Palace Exposition, practically founded the South Kensington school. Englishmen recognized how much

England was behind the continent in various designs of the arts and crafts, and after that exposition they founded the South Kensington school and all that it implies. Coming to this country, we find that the Centennial Exposition left us as its permanent contribution the Art Gallery in Philadelphia. We find that the promoters of one of the later French expositions attempted a most elaborate system of sculpture applied to architecture. In our Pan-American Exposition we find not only sculpture but color as an adjunct to architecture experimented with. The promoters of the St. Louis Exposition are going one step further, and instead of having an art department, like previous expositions, they are having an art department so broadened as to include decorative arts and the arts and crafts.

In the matter of education much can be done by such organizations as the Architectural League of America. The point of view not only of colleges and universities but of the public schools must be such as to recognize that a true art education must be established on a broad basis and answer fully the demands of the particular time and age in which it exists.

Just one word on the question of style. We have had the injunction telegraphed to us: "Put yourselves on record in favor of a national art." Mr. Perkins very truly and wisely suggested that we should favor art, not a national art; that we should speak of style, not a national style. Every one of us has been more or less confused by constant changes in style. We find a style of art springing up, arousing widespread interest for a time, then suddenly losing its popularity, declining and ultimately disappearing. The truth is that art must return to nature and be revivified by a constant contact with and study of nature in order to live; and the reason a style becomes effete and lacking in interest is that the custom prevails of the student merely copying the master without understanding the purpose of the master or the sources from which he draws his inspiration. The result is that the student merely retains the mannerisms of the master while losing his spirit. The student copies the master and then the student copies the student, and when that happens you have the death of the style. Any movement in art which is to be of advantage to the world at large must sooner or later return to nature to be revivified and refreshed. If we keep this point before our eyes we shall have no difficulty in defining the curriculum and the necessary course to be pursued in order to establish a system of art education which will be a great success.

You may say that I am indulging in generalities. I will give you a concrete example of what I mean. There is no doubt in my mind that there should be in this country a great national center for the development of art — a university which should deal with it upon broad, general lines. Such an institution would have its annexes or departments relating, for instance, to textiles, metals, glass, and other specialties. These departments could be easily classified, and to them only those men should devote themselves who intend to pursue them as their life work. Yet these departments would be merely addenda or annexes to the general school, the purpose of which would be to teach the fundamental principles of art on broad, simple lines.

Civic Art as Evolution, not Revolution.

BY CHARLES MULFORD ROBINSON.

I WISH to suggest for your consideration civic art as the latest step in the course of civic evolution, that the flowering of great cities into beauty is the sure and ultimate phase of a progressive development. Consider how it has represented the crown of each successive civilization. If decadence has followed it; if the beauty of Babylon, the storied splendor of Carthage, if the chaste loveliness of Athens and the magnificence of Rome marked in each case the culmination of an empire, it has been through no effeminacy and weakness inherent in the development itself. Rather has it been because the glory showered upon these cities was a concentrated expression of the highest civilization and the highest culture of which the empire was capable.

All that is best the city draws to itself. As magnets acting on filings of steel, the cities attract from their dependent fields whatever there be of learning, culture and art. The adornment that was lavished upon Venice, Florence and the minor city-republics of Italy, and again upon the Flemish cities, represented not weakness but the virility and rich abundance of those qualities of mind and heart which expressed themselves in the southern and northern renaissance. Had the cities been less beautiful, the renaissance had been less notable. They mutually interpret each other; and cities begin to bud and flower in beauty only when learning, culture and art are flowering around them. As long as these grow in might, cities grow in nobility, being concentrated expressions of these forces.

The development will differ, of course, in aspect as the civilizations differ in character. The art of Greece was sculpture, and the glory of Athens in her golden age was the chiseled art of the Acropolis. Rome was imperial, and her glory found expression in construction that was colossal and magnificent. The art, again, of the southern renaissance was painting, and we find in frescoes and in the more delicate, more pictorial phases of architecture the triumph of the Italian republics. To-day the spirit of the time is commercial and industrial, and our modern civic art expresses itself in terms that commerce and industry comprehend. That our civic art must differ from that of other times does not mean, therefore, that it is not art, or that the new day for cities will be less brilliant than of old. Rather, if truly the heir of the past, it must be the new glory of a new time.

Commerce and industry now express themselves, in the realm of city æsthetics, in great highways, in commercial palaces, in bridges and wharves and stations. The love of nature, the lately aroused consciousness of what we may call the sentiment for landscape, brings vegetation into the busy city to soften and brighten; and then the spirit of practical philanthropy, so evident to-day, plants playgrounds, builds schools, and insists that modern civic art shall pervade all quarters of the town, remodeling alleys as well as avenues.

If, in general, civic art be a phase of urban evolution, it should be possible to trace the steps by which it is ap-

proached. In the new rise of cities, consider what these have been. There came first the aggregation. Where no city had been the people flocked — the reason need not now concern us — until there was a city. The aggregation continuing led quickly to congestion, at least in parts of the community, and close upon congestion came squalor. We had now a large city, a crowded city and a miserable one. Out of misery came corruption, debauch of the popular conscience, and, from such favorable conditions, political knavery. These, swiftly, are the steps of the downward course. But all the time there were forces at work for good. The very evil into which affairs had passed created a disgust that vastly aided the reform endeavors. So reform efforts gained gradually in importance.

Ideals were put before the people, and to some extent assimilated. There had already been evidences of æsthetic aspiration, first noted in those quarters in which was congregating wealth, that wealth which had begun to accumulate in accordance with the laws the foreseeing of whose operation had induced the forming of the city. But such is the force of good example that the æsthetic aspirations had spread broadly through the town. Elementary construction, also, had begun. At first this was for the sake of the traffic and of sanitation, but by degrees it had a more distinctly æsthetic purpose. Of these forward steps, some of course were taken coincidently with the backward, for the community did not march first one way and then the other. Two forces were pulling in opposite directions, and if political knavery turned constructive efforts in the public works to its own evil purposes, the physical condition of the town in its turn gained something from the official eagerness to rob it and the stupid dormancy of the popular conscience that afforded the opportunity for such outrage in ordinary constructive work. Thus the early improvements were purchased at an immensely extravagant price; but there were improvements and they were hastened.

With varying celerity the conscience now awakens. The reform efforts enlisted individuals, and then associations of individuals, who were concerned in bettering not alone the government, but the aspect, of the town. Where officials were distrusted and individuals and associations tried to act by themselves, or where the trust in officials was misplaced, there followed necessarily much waste, extravagance and positive injury by poor taste. As the like result followed either of these choices, we find its expression indeed almost universal. Then came another phase in the civic development. This was perception of the waste, extravagance and lack of artistic judgment, and a willingness to seek their correction by submission to expert guidance. With this come coöperation, eagerness to learn the experience of other places and to profit by it, and dependence on those authorities whose knowledge, genius or talent is broadly recognized. With this new chapter, wherever it is now entered upon, begins modern civic art as distinguished from merely the improvement of cities.

In the broad field of cities examples can readily be found to illustrate the successive steps in this general evolution. The phases will differ slightly here and there as national and local peculiarities stamp the development, but the course is clear, essentially uniform, and leading surely to civic æsthetics as its visible crown. So civic art properly stands for more than beauty in the city. It represents a moral, intellectual and administrative progress as surely as it does the purely physical. It stands for conscientious officials and for public spirit. Where officials are elected by the people it must be an evidence also of an aroused and intelligent populace.

Perhaps the steps of this civic evolution will stand out more clearly if we turn from abstractions to the concrete.

The census bulletins of the United States show that in that country during the nineteenth century there came into existence 533 communities of 8,000 or more inhabitants each. If we call them all by the name that doubtless four fifths of them claim, we shall group them as cities, and can say, in the census phrase, that in 1800 the urban population was contained in twelve communities and represented four per cent of the total population, while in 1900 it constituted 545 communities containing more than thirty-three per cent of the total population.

This is a group of statistics that illustrates conveniently that nineteenth-century phenomenon which is known as the "urban drift," and which was no more marked in the United States than in other nations — most notably in Germany and England. This, as representing the "aggregation," constitutes what we may call the first step in the civic evolution.

To find some of these communities that are yet in the earlier stages of the subsequent development we may turn with best assurance to the western states. In the newer towns congestion will not, happily, be revealed; but that is a spectacle too familiar in cities of all nations and all times to need illustration, and dreariness has not waited upon congestion. We find the town growing on lines determined partly by accident and partly by the push of enterprising real estate holders, not at all according to artistic design. There is little that can be reasonably called architecture. If a man wants a store, a barn or a house, he goes to the carpenter, and the carpenter puts up the long, single-gabled frame structure that is the simplest and cheapest. Possibly, if the owner be a merchant and ambitious to have his emporium impressive, a square front, built to the height of the roof peak, may be put before the skeleton structure, but this, misleading no one, hardly serves to change the type. If there be no time to build attractive houses, certainly there is none in which to plant gardens. People have not come to live in the place because it is pretty, but because they want to make money, and they have not learned yet to love the town. It will not even represent "home" to them for several years. Clearly, civic æsthetics are at the antitheses of this phase; we are yet at the beginning of urban development. In fact such public spirit as there may be is so crude and sordid that it counts anything — even a water tank — as growth. The moral, intellectual and political conditions in this dreary town need not here concern us. But they cannot be high.

We may pass now to those thriving cities of about thirty thousand inhabitants which, met so frequently in the more closely settled portions of a country, well represent another stage in the development. In the United States they are frankly industrial communities. Political affairs are in that condition when out of the sore need of reform endeavors there is a more or less continuous

series of spasmodic reform efforts. But the physical improvement of the town has gone steadily though expensively forward. The town is well lighted; most of the important streets are paved, and there are rather more sewer and water pipes than perhaps are needed, — or if the aggregate be not excessive, their location is not of the best, for they have been extended on some streets that may not be built up for a decade at the expense of others that are populated. The industry of the town has begun to roll up the expected private gain. The old type of building has given way again and again to something ornate, garish and showy. Iron is favored because it can be made to suggest stone, while being cheap. There are stores with cast-iron fronts; there are lawns with red iron deer; there is a soldiers' monument of iron. It is the iron age. The houses are now of all kinds. From the extreme of monotony the town has reacted, seeking the extremes of originality. But the residence streets are lined with trees, the square in front of the court house is kept in order, and most of the houses stand in little gardens that add much to the attractiveness of the place. The people have begun to love their city. It is their home, and they like to have strangers call it "attractive." There are distinct yearnings toward better things. Æsthetic ambition has been born.

The next step in the evolution develops rapidly. A park is laid out. If it is done somewhat apologetically with a pushing forward of philanthropic reasons, no one is deceived as to the relative importance of these. Gifts are made to the town. The memorial fountain is really stone, for the iron age has passed; and the new public library is so unmistakably a thing of beauty that although it did not cost as much as the post office, it is shown to the visitor with no less pride. The new public schools are not barracks within and do not resemble factories on the outside. The factories themselves are improving; and public sentiment has so crystallized that a society has been formed to insist that rubbish be not thrown into the street, that the station grounds be improved, that flowers be generally grown, and the waste places taken care of.

This improvement effort is, however, unguided. There is immense scope for the poor taste of untrained individualism. And as the city grows larger and its resources increase, the public works become more spectacular and are striking. The need of artistic guidance both in public and private affairs is more keenly felt; the extravagance and wastefulness of duplicated effort is realized; the value of an authoritative æsthetic control is perceived, and it is appreciated that to make true advance in civic art — which is now frankly a goal — there is needed something more than means and impulse.

Various efforts are made to provide the required artistic supervision. If these are reasonably successful, the city — now rich, self-confident, ambitious for its higher life and its development in beauty — has reached an advanced and healthy phase in its evolution. Without much regard as to what the means are, so long as they are successful, there dawns a period of civic art.

The plan may be to elect as administrative officers of the city persons whose education, refinement and culture, as well as executive ability and business sagacity, are a guarantee that the right things will be done and done well. This has been for the most part the outcome of the civic reform efforts in Great Britain, and has hastened the dawn among British cities of a civic art based on business principles. In France, under the leadership of Paris, the method has been to summon to the services of the municipality in an advisory capacity the best experts and artists of the city; and the result has been the development of civic æsthetics on thoroughly artistic lines. In the United States, where the effort has included the appointment of "art commissions," the banding together of cities and of conscientious city officials in leagues, the association for the public good of artists and architects, and an immense amount of effort by popular improvement societies — with the usurpation by them of critical functions — the tendency, so far as there may be said to be a tendency, is toward federation, coöperation and the exchange of experiences, to the end that there may be evolved so precise a science of city building that henceforth no community need be ugly.

The German theory of city administration is based still more emphatically on scientific principles, almost to the exclusion of other considerations, but it differs from the American in that its dependence is not so much upon a science as upon scientists. The burgomaster and his magistrates are the best experts procurable, and the council of the latter does not pretend to be citizen-representative, but is made up of honored, highly paid, professional and permanent employees trained to the work of city administration. In Germany, therefore, civic art takes on something of the thoroughness and exhaustiveness of German science.

The varying national developments of this late phase or urban evolution are thus interesting mainly as emphasizing the fact that the modern movement toward civic art is international. They reveal, too, that however the exact course of the evolution may vary in different places, municipal æsthetics — the flowering of cities in beauty — is the ultimate, the highest step. It is the phase toward which all the other urban changes tend. It is the goal toward which we are swiftly moving and which is to mean more perhaps to architects than to the members of any other one profession. Its coincident demands upon them will be many, and in its gradual rounding into completeness they will find much for them of lofty inspiration.

The officers of the convention were Ernest J. Russell, St. Louis, speaker, and Albert E. Skeel of Cleveland, secretary.

There were no other League officers elected besides Mr. Lamb as president, as the remainder of the executive committee are to be elected by the new president in conjunction with the organization which he represents.

The next convention of the League will be held in St. Louis during the month of October, 1903. It was thought advisable to hold the convention there at that time, that the work of the Louisiana Purchase Exposition might be studied in its progressive stages, rather than to wait until 1904, when the work will be completed and the Exposition itself would offer attractions to visiting members which would possibly jeopardize the interests of the convention.

Building Construction and the Insurance Companies.

THE recognition of the duty of the community to protect its inhabitants against inflammable construction has been already delayed too long. In times of plague and pestilence the apprehensions of the people demand radical measures for the elimination of the threatening danger; yet the dangers of conflagration are continually overlooked, and fires are regarded as inevitable.

That the community looks upon destruction by fire with easy toleration is due to the ignorance of the possibilities of fire prevention and retardation, as well as the belief that if the building is insured there will be no loss, because the insurance company will pay it. It is surprising to learn the prevalence of the belief that no loss is incurred if the building is insured, and before any popular realization of the actual destruction by fire can be hoped for, this widespread belief must be shown to be erroneous.

The old adage that "it makes all the difference in the world whose ox is gored" finds its confirmation in the easy acceptance of the losses of the insurance companies by the people who thoughtlessly believe that the insurance companies pay the losses, and as long as this belief finds ready acceptance, natural selfishness and indifference to the losses of others will retard the progress toward the better construction of buildings.

When the actual truth is recognized that the insurance companies merely perform the office of collectors, and that the community pays them not only for doing this service but also pays all the losses as well, we may then hope for a better state of affairs.

The first demand which the community will then hasten to insist upon, through the promptings of what the statesmen call "enlightened selfishness," will be the establishment of a "Board of Fire Prevention." Millions of dollars are annually spent in maintaining men and fire-fighting apparatus, yet who has ever heard of a cent spent to prevent the conditions which give rise to fires? We have our Boards of Health, which promptly abate nuisances and abolish the causes which produce them, and who frame regulations which prohibit the construction of apparatus or fixtures which tend to cause insanitary conditions; we have our boiler inspectors to prohibit the use of unfit boilers; our building inspectors to guard against the use of inferior materials in the construction of buildings; our steamboat inspectors to prevent the use of dangerous vessels; our street-cleaning inspectors to certify that the streets are clean; we have inspectors of the poor and coroners for the investigation of sudden deaths; yet we have no officer corresponding to that of coroner to investigate the cause of sudden fires and fix the blame and prescribe the penalty for their occurrence.

It hardly needs an argument to show that if a fraction of the money which is now spent in maintaining fire departments were spent in the inspection of buildings already erected and occupied, thereafter less money would need to be spent on the fire department, because there would be less need of its services, and as an outcome of this pre-fire inspection the inferior construction of buildings and the condition that gives rise to fire would become so manifest that an immediate improvement in building construction could be looked for.

Let us for the present pass over these manifest duties of the community to itself and look at the conditions as we find them to-day, and see if there is a remedy at hand, and if so how it can be applied.

The remedy which first suggests itself is this: Let a rate be made which discriminates against poor construction of all kinds. Let also an agreement be made specifying the kinds of construction which are hazardous and prohibiting the placing of insurance on such properties. It would not be long after such an agreement had been made and lived up to before a howl would arise from the owners of uninsurable property against the insurance companies, and this howl would serve a twofold purpose — of not only calling the attention of the neighbors and the community to the hazardous condition of the property in question, but it would also convince the public that the insurance companies were looking after their (the people's) welfare in not accepting hazardous risks; and from this agitation the public attention would be called to lax laws which permitted such construction, and an intelligent public sentiment in favor of safe construction would be formed.

If the insurance companies could reach such an understanding regarding the non-insurable risks, — and such an agreement should be much easier of attainment than the existing requirements as to rates, — it would of course put upon them the responsibility of formulating or determining a set of building laws which would have to be followed out in order to obtain insurance, and such a responsibility would have to be met in the most intelligent manner.

The recent meeting of the National Fire Protective Association in Philadelphia demonstrated the necessity of the widest knowledge in attempting the framing of laws or requirements governing the construction of buildings. Without this knowledge all regulations will fail of acceptance because of their unreasonableness or their manifest inapplicability to the structural and economic requirements. Requirements that are based on mere whim or prejudice or on unanalyzed experience will not be accepted by reasoning and analytical designers, and therefore it behooves the insurance companies to see that their requirements can stand analysis and demonstration.

As an illustration of this point, the underwriters require in the case of what is known as "Standard Mill Construction," that the posts shall rest end on end, and that all girders shall be self-releasing. This requirement practically prohibits the use of continuous columns and girders, and at the same time prevents all lateral stiffness in the interior construction and compels reliance on the walls alone for all resistance to lateral distortion. This failure to utilize the stiffness of the interior construction requires the outer walls to be needlessly increased in thickness and greatly increases the cost. The design of high buildings has necessitated the study of winds and other forces acting on them tending to cause lateral distortion or overturning, and as a result of this study the building laws of most cities require provision for these forces in determining the sections and the connections of the columns and girders.

If a high mill building constructed under the present

specifications of the underwriters were subjected to analysis for these lateral forces, it would be found to be inadequate to resist them, and the only reason it does stand is because it is not exposed to them; but the fact that it is not capable of withstanding the same forces which a skeleton building would be designed to resist, shows the necessity of using the internal construction to help resist these lateral forces.

The conditions under which mill buildings are designed to-day under the underwriters' specifications, which ignore the question of lateral stability, produce a similar type of buildings in structural design to those we formerly had under the cast-iron-column system, which type was abandoned by structural designers, for one reason, because of the impossibility of securing adequate connections between the abutting columns and between the column and the girder.

A much better type of connection is possible than that now prescribed by the underwriters, and it is to be hoped that the insurance requirements will be so amended as to permit it.

This illustration is brought forward merely to show that if the responsibility of better constructive methods is to be assumed by the insurance companies, in order for it to be effective it must in the first place be right and in the second place be reasonable.

It is quite easy for any one in authority or any body of men who have power to control the placing of insurance to arbitrarily frame regulations and give no more demonstration of their necessity than to say, "I want it so," or for a body of men to vote upon regulations or requirements influenced by and depending upon the judgment of one or two men of their number.

It is also quite easy to legislate other people's money away in making requirements which place an unwarranted burden on the owners of buildings, and that without any corresponding good to the owners or to the community.

By study, knowledge and experience the structural engineers and the railroad and bridge companies have been able to frame a general specification governing the design of steel bridges which will insure the construction of a bridge for any span, etc., meeting all the requirements of good practice; and practically the same thing can be said of the steel frame of the modern skeleton building. It is of course an easier matter to write such a specification for a bridge with its simple requirements than it is for a building with its multitudinous requirements and its various shapes and sizes, but much can be done in this direction if the attempt is made in a broad-minded way and the results of science and knowledge utilized and empiricism and mere opinion excluded.

If such an outline specification could be prepared, the insurance companies would immediately have the coöperation of the intelligent designers of buildings, and insurance companies would then be able to hold up the hands of the designers and strengthen them against the parsimonious, ignorant or selfish owners who might otherwise insist upon cheap construction; and if such reasonable specifications existed, the designer who attempted to evade them would immediately write himself down not merely as Dogberry wanted to be written down but as an irresponsible practitioner as well and in the same class with the "Jerry" builders.

In attempting to frame such a specification the self-styled, self-lauded and self-satisfied "practical" man should be eliminated in the work of preparation. Much harm is done and many people are unwarrantably deceived by the empirically minded man who only "knows what he has seen" and who cannot analyze or formulate the results of his experience, so that no matter how extensive his experience may have been, it is almost useless in framing requirements which involve the underlying principles of design which are to govern the erection of structures which may differ widely from their predecessors both in purposes and in the conditions under which they are to be built.

It is a noticeable fact that a prejudice exists in the minds of many insurance men in favor of wood construction and against iron, and if this prejudice is analyzed it will be found to rest upon the fact that large sticks of timber are slow burning and that *exposed* ironwork is not a stable material in event of great heat; but the temporary superiority of wood to iron beams rests upon the employment of automatic fire-quenching apparatus and the question of the timely arrival of the fire department.

One way to get at the solution of a proposition which is not evident is to reduce it to its limits; so, applying this method to the question of wood *versus* uncovered iron, we find that if the element of time is eliminated it will be seen that whatever superiority wood may possess over uncovered iron at first, its superiority is but temporary, and that after this short period wood construction becomes a menace and contributes its share of fuel to the flames.

Iron construction without covering, it is true, is not a proper material to use to support floors if surrounded by inflammable materials, but if two blocks of building, one of the slow-burning type and one of the all-iron type, were stocked with the same goods and allowed to burn, it does not need a prophet to predict the total destruction of the one, with its risk to the neighborhood, and the possible distortion of the other, with no risks to the adjoining property.

It should, however, be laid down as a cardinal principle of construction that no ironwork of any kind should be left unprotected; as ironwork possesses its maximum strength only at about 400 degrees Fahrenheit, it therefore becomes necessary to cover it to prevent it from exceeding this temperature. So while slow-burning construction is immeasurably superior to joist construction, yet iron construction properly covered is immeasurably superior to both.

It is an unfortunate fact that at this time when fireproof construction is most sorely needed, the cost of iron is so great, and that any argument in favor of fireproof construction is met by the unanswerable one of cost, and thus the practical cornering of the iron market in this country by an enormous trust works not only a hardship to the users of this material, but at the same time, by the excessive prices of iron, compels the employment of inferior materials of construction; and while people who cannot help themselves are paying the interest on watered securities, the surplus products of the trust are sold in European markets at prices below those charged American consumers, and communities are suffering now and will suffer hereafter because of the enforced employment of wooden structural members.

Selected Miscellany.

FLOATING FOUNDATIONS.

WE sometimes pride ourselves on our ability to grasp quickly, assimilate and put in practice an idea, but after all, looking back at progress, we find that some new ideas are accepted very slowly. It was Frederic Bauman who first scientifically studied and applied the principle of isolated pier construction for foundations of a heavy building on the Chicago soil, and the so-called floating foundation has been for the last twenty-five years considered as the only feasible one for a large building.

DESCHLER BUILDING, MINNEAPOLIS, MINN.
Mark Fitzpatrick, Architect.
Terra-Cotta made by the Winkle Terra-Cotta Company.

The original surface of the ground in Chicago was so slightly raised above the level of the lake that under exceptional conditions what is now the heart of the city would be entirely under water, and as the apparent soil was a thick layer of alluvial deposit over a rather soft bed of mud it was assumed that foundations could not be carried more than twelve or thirteen feet below the curb grade. Consequently nearly all of the buildings which have been built in Chicago of recent years have basements hardly more than ten feet high in the clear, and the foundations are of the grillage type, proportioned so that the building will settle uniformly throughout. Some extremely clever work has been done in this respect by the Chicago constructors, but it is now beginning to be felt that the assumptions have been wrong and that there is no intrinsic reason why buildings should not be built

DETAIL BY GEORGE W. BOWER & SON, ARCHITECTS.
Perth Amboy Terra-Cotta Company, Makers.

in Chicago with sub-cellars carried to any desired depth, these sub-cellars being perfectly dry and sanitary. Under the layer of mud upon which past foundations have rested there begins a deposit of blue clay which at a certain depth below the curb, varying from twenty to thirty feet, is found to be very compact and dry. The rock is reached at a depth of from sixty to one hundred feet. In the more recent buildings the practice seems to be to sink open wells down through the blue clay and into the thoroughly hard compacted mass toward the bottom, filling these wells with concrete to form huge piers which directly support the building. These piers are sunk with very little trouble from water, as the blue clay itself is so strongly compacted as to prevent infiltration, and no caisson work seems to be required. This system of foundations was carried out by Holabird & Roche in the new Tribune Building, the sub-cellar of which is something over thirty feet below the sidewalk, and the same architects are applying the same construction to a building under process of erection at the corner of Monroe Street and Wabash Avenue. In the eastern cities there has been little difficulty in sinking cellars from

DETAIL BY KILHAM & HOPKINS, ARCHITECTS.
Standard Terra-Cotta Works, Makers.

fifteen to thirty feet below tide water, and the fact that for all these years Chicago real estate owners have contented themselves with cellars not more than ten or eleven feet in height shows how an idea will sometimes persist.

DETAIL BY SASS & SMALLHEISER, ARCHITECTS.
New Jersey Terra-Cotta Company, Makers.

TERRA-COTTA WALLS.

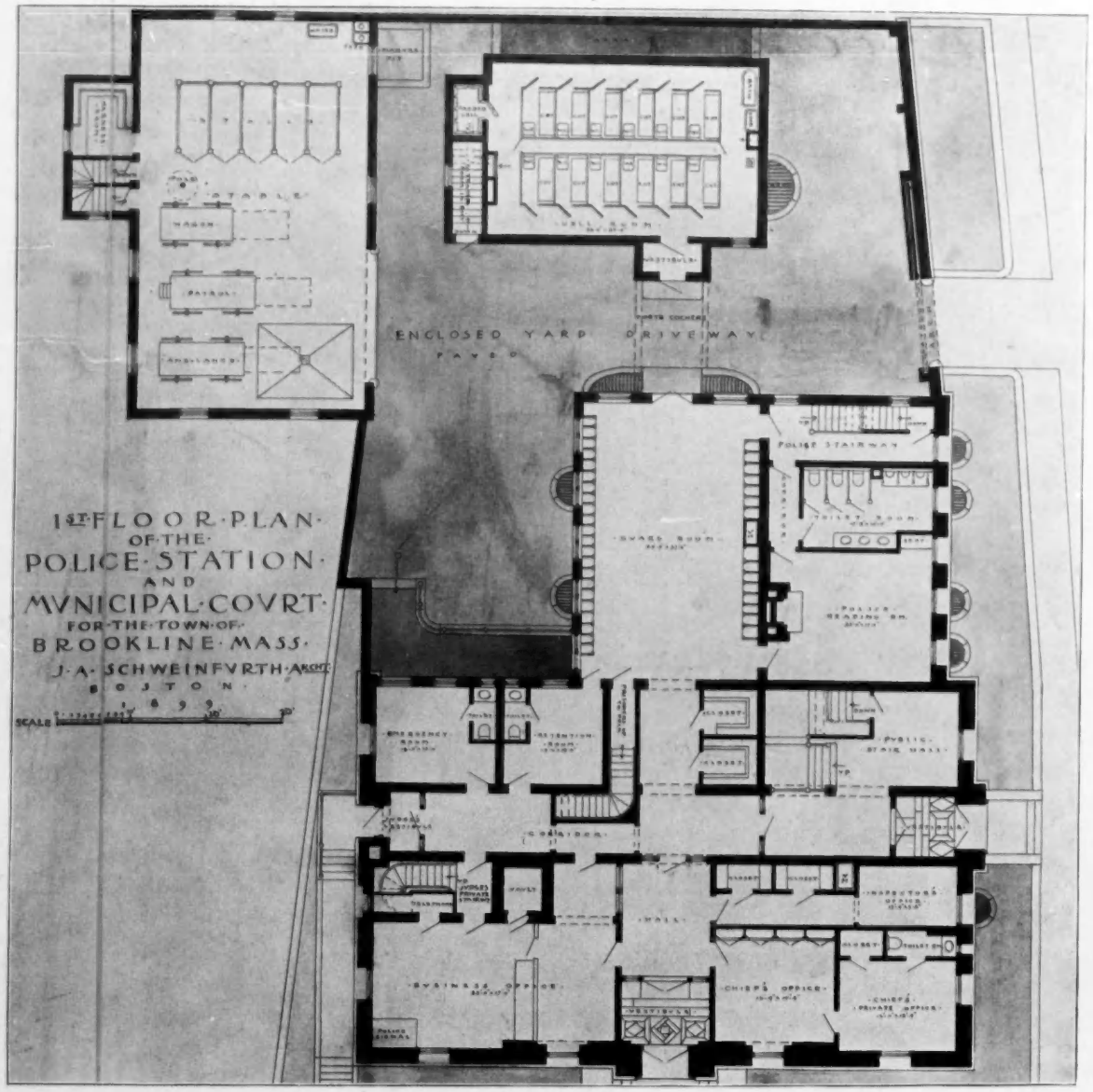
IN most of our cities the laws prohibit the erection of wooden structures of any sort within the business and manufacturing districts. We have recently had occasion to notice the extent to which terra-cotta blocks have been used for constructing the walls of one and even two story buildings of a more or less temporary nature. The blocks are of the same style that is made for partition work, except that the exterior surface is glazed and the blocks are made of uniform size and laid up with a plumb bond. Such a wall is very quickly erected and is impervious to the weather both by reason of the glazed surface on the exterior and of the hollow spaces in the blocks themselves, while the roughness of surface gives a pleasing texture to the wall which goes nicely with the necessarily rather large joints. There is no reason why terra-cotta of this description should not be used quite extensively for the exterior walls of mills, offices and such structures not over two stories high, and used with great economy of first cost and with very decided artistic possibilities as to appearance. Such tiling could also be used very advantageously for fence work. The color of the glazes which we have seen on the market for this work is a dull reddish brown, but of course this could be varied with very slight expense, and such construction suggests very entertaining possibilities.

POLICE STATION AND COURT HOUSE, BROOKLINE, MASS.
J. A. Schweinfurth, Architect.

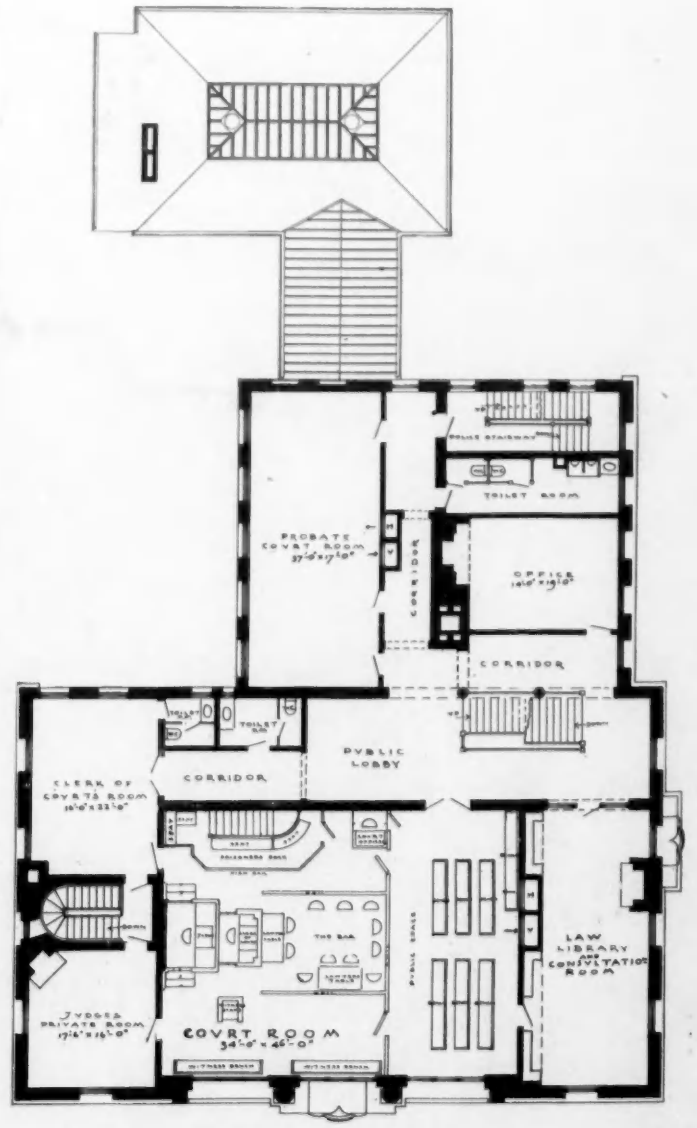
THE USE OF PLASTER.

WE have repeatedly had occasion to notice the extent to which other materials than plaster are used for the finish of inside partitions and walls. The only real advantage of plaster is its cheapness and the ease with which it is applied, but when one considers the readiness with which it is broken by slight settlements and its inability to resist dirt unless painted at frequent intervals one is inclined to be surprised that it should so often be used in public buildings. In a private residence its use is inevitable, but even in domestic work there are many opportunities where brick or terra-cotta in some of its various forms might take the place of plaster for wall treatment without any very serious added expense, but with the result, however, of securing almost absolute permanence. We recall at this moment a very entertaining dining-room built by one of our artist friends in which the stud framework was laid out with some care to regularity, and then the studs were simply filled in solid with brickwork laid in white mortar. This treatment was car-

DETAIL BY F. B. & L. L. LONG, ARCHITECTS.
Northwestern Terra-Cotta Company, Makers.

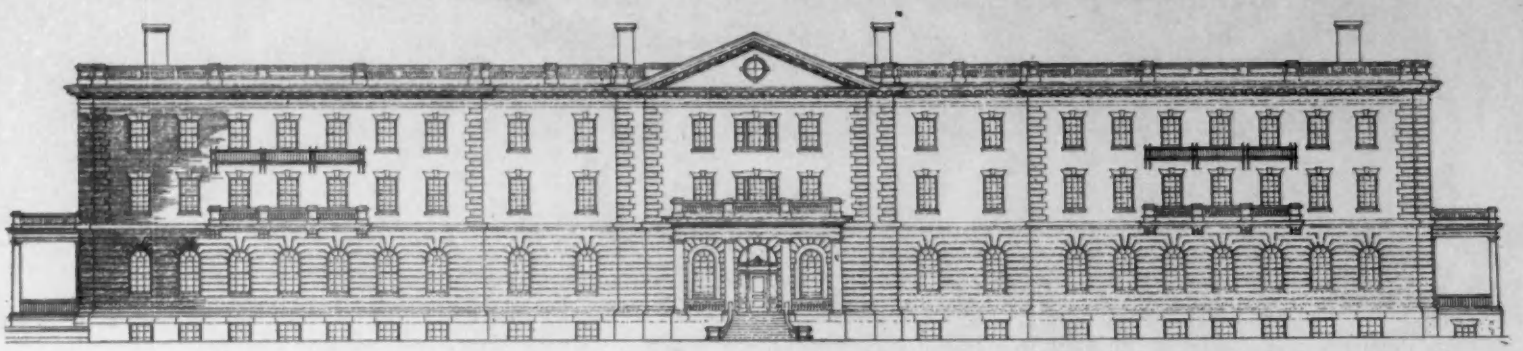


FIRST FLOOR PLAN.

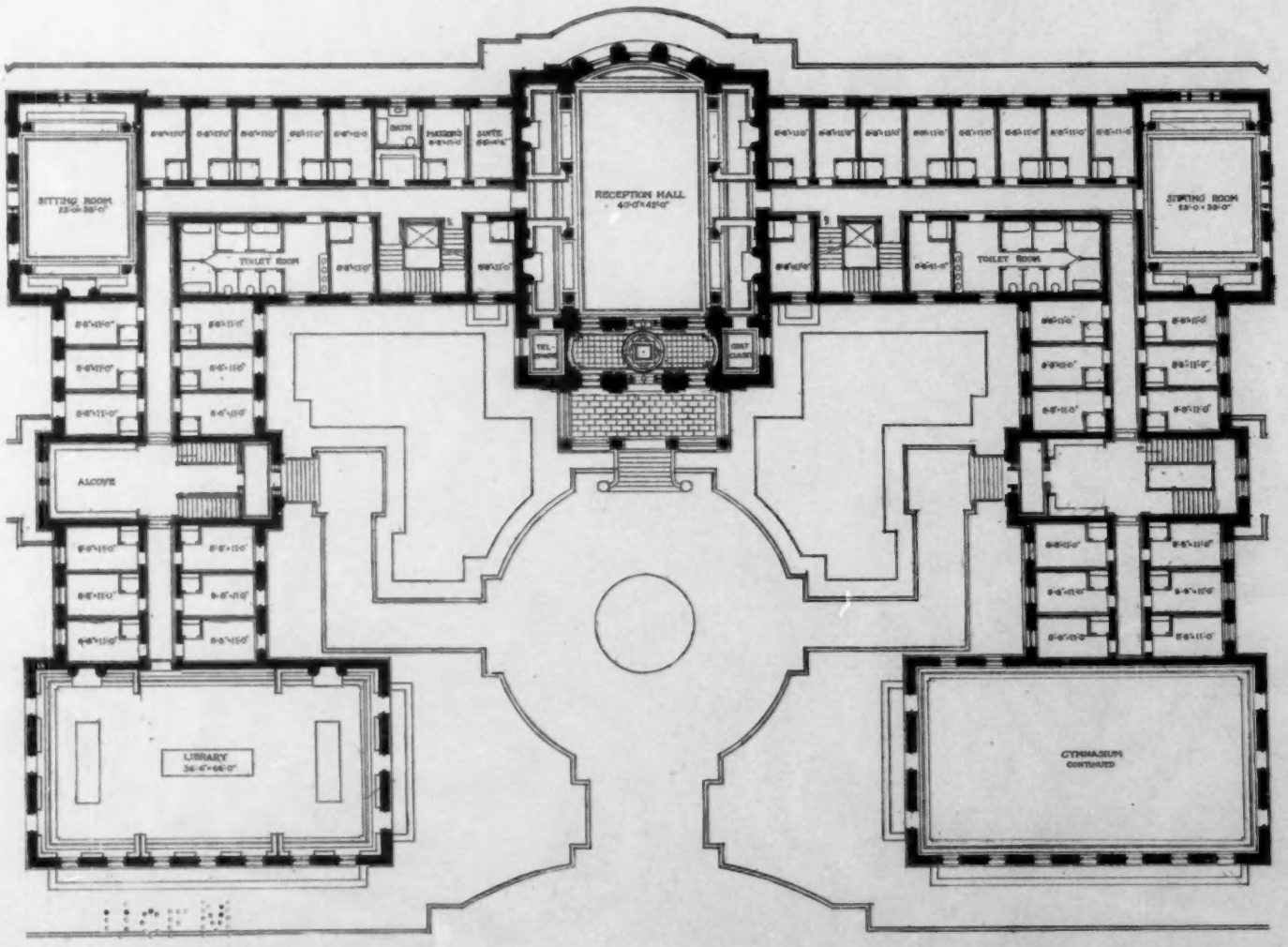


SECOND FLOOR PLAN.

POLICE STATION AND COURT HOUSE, BROOKLINE, MASS.
J. A. Schweinfurth, Architect.



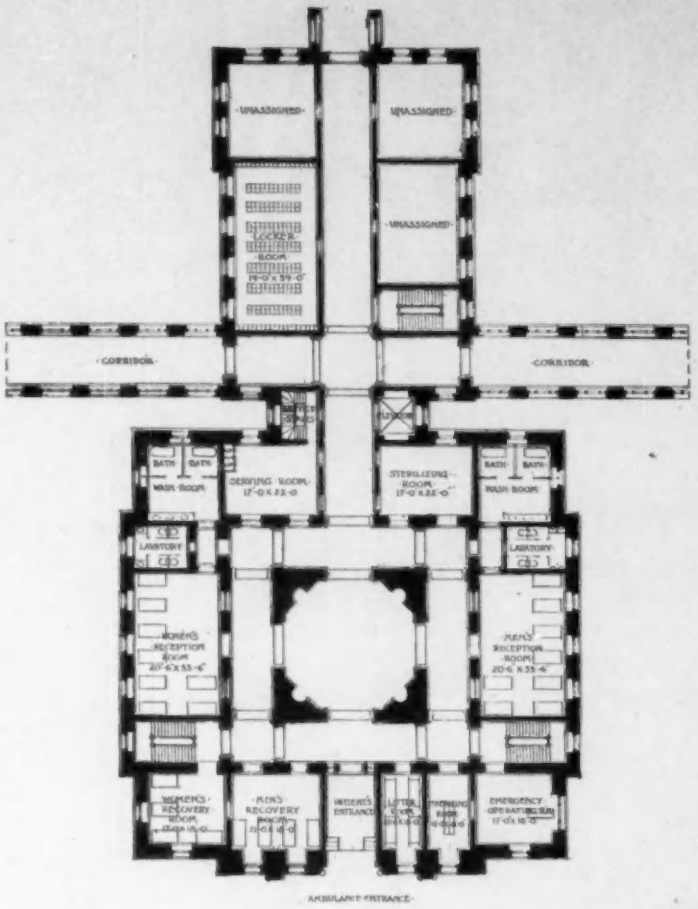
FRONT ELEVATION.



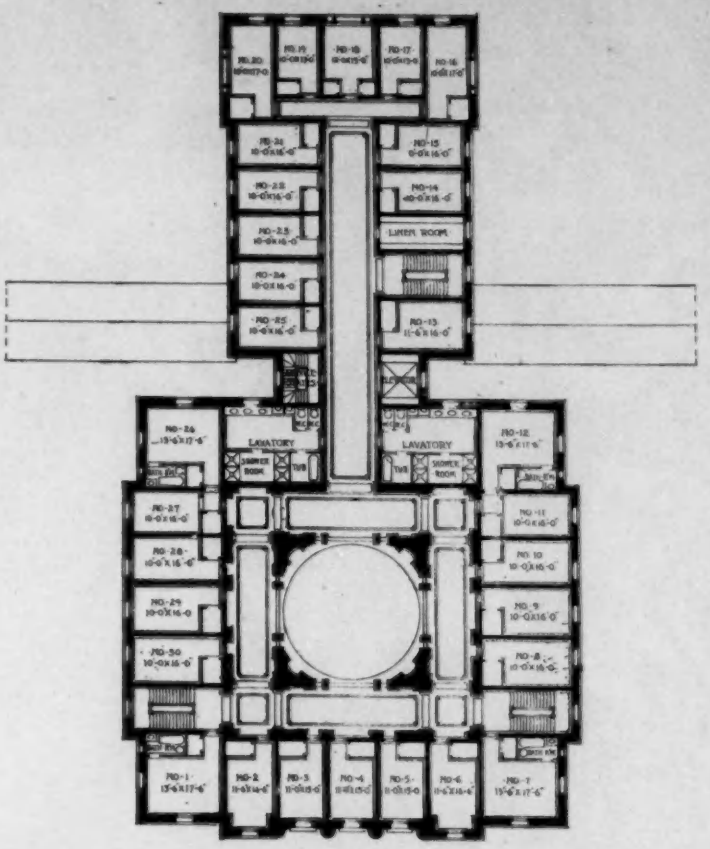
FIRST FLOOR PLAN.
NURSES' HOUSE.

DESIGN FOR MUNICIPAL HOSPITAL FOR TH

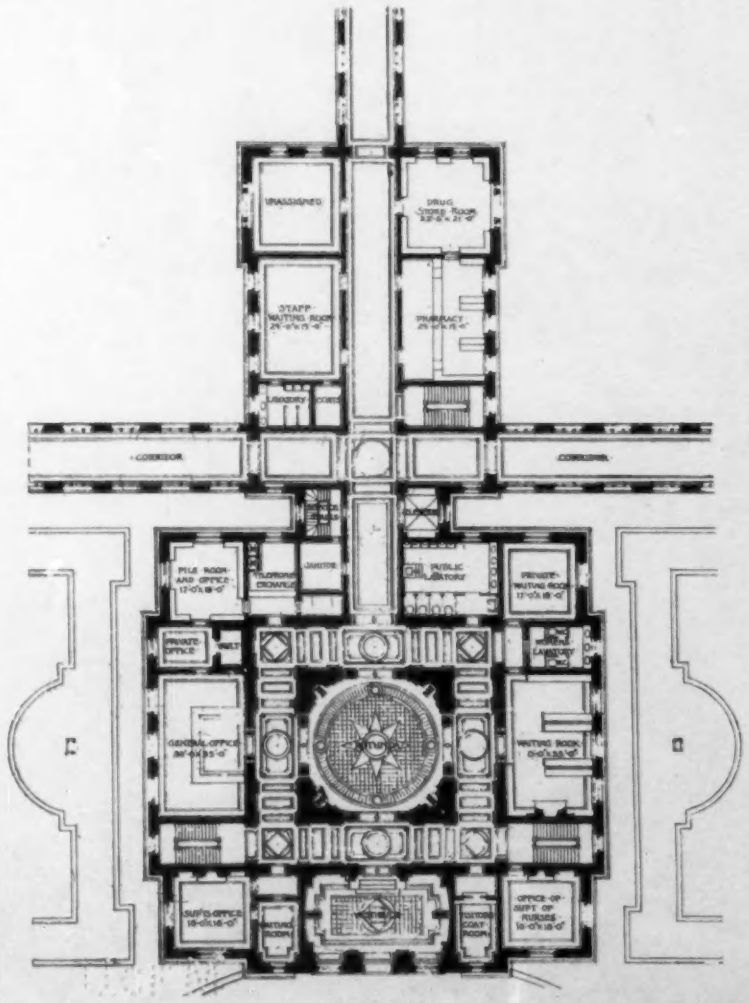
HERBERT D.



BASEMENT.



THIRD FLOOR.



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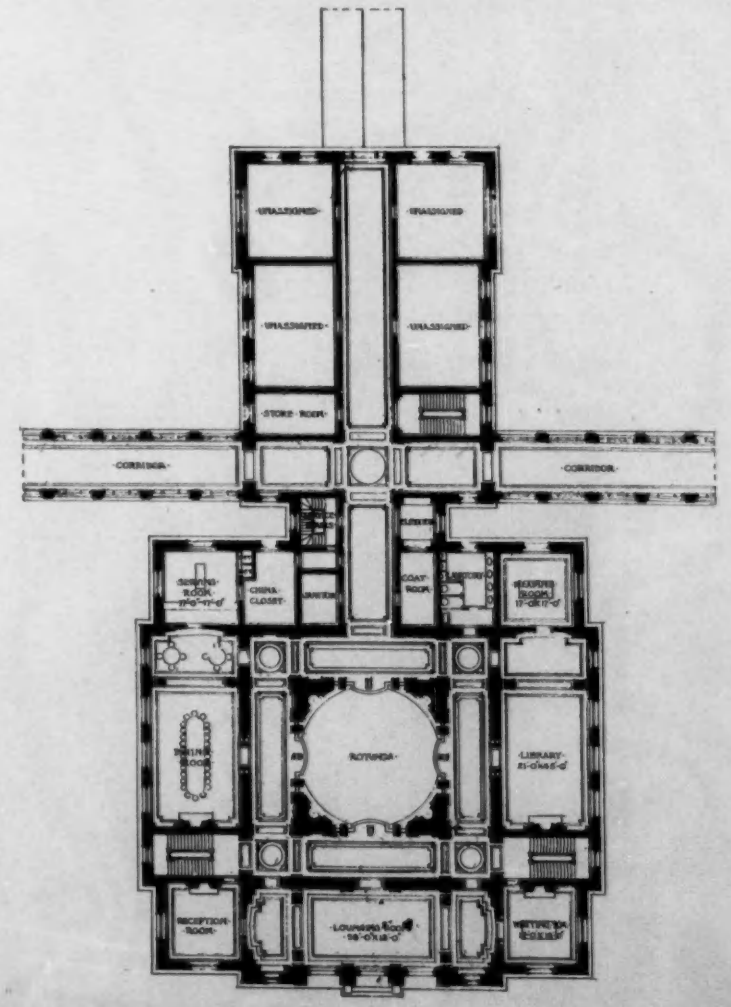


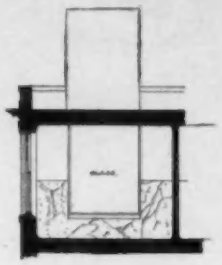
SECOND FLOOR.

PLANS, ADMINISTRATION BUILDING.

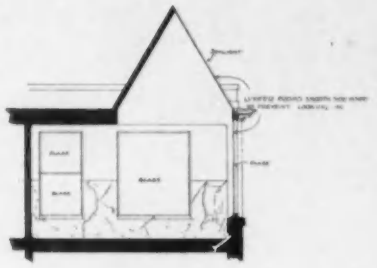
DESIGN FOR MUNICIPAL HOSPITAL FOR TH

HERBERT D.

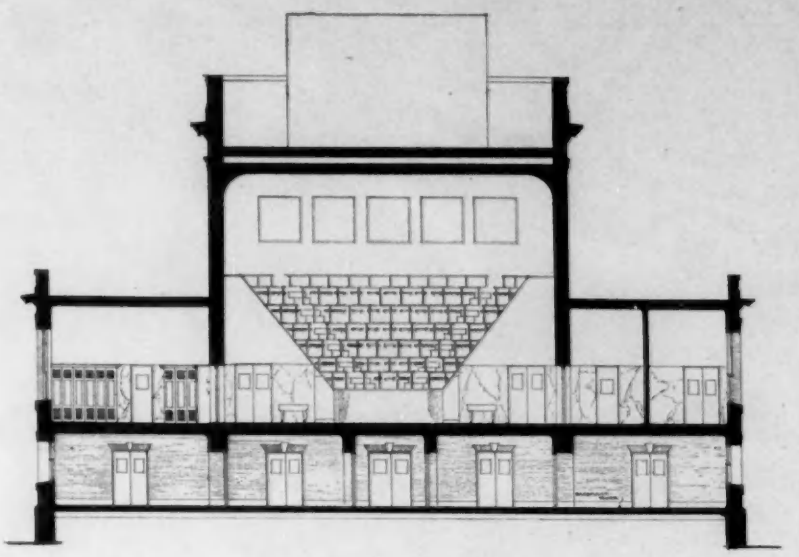
FOR TH
ROBERT D.



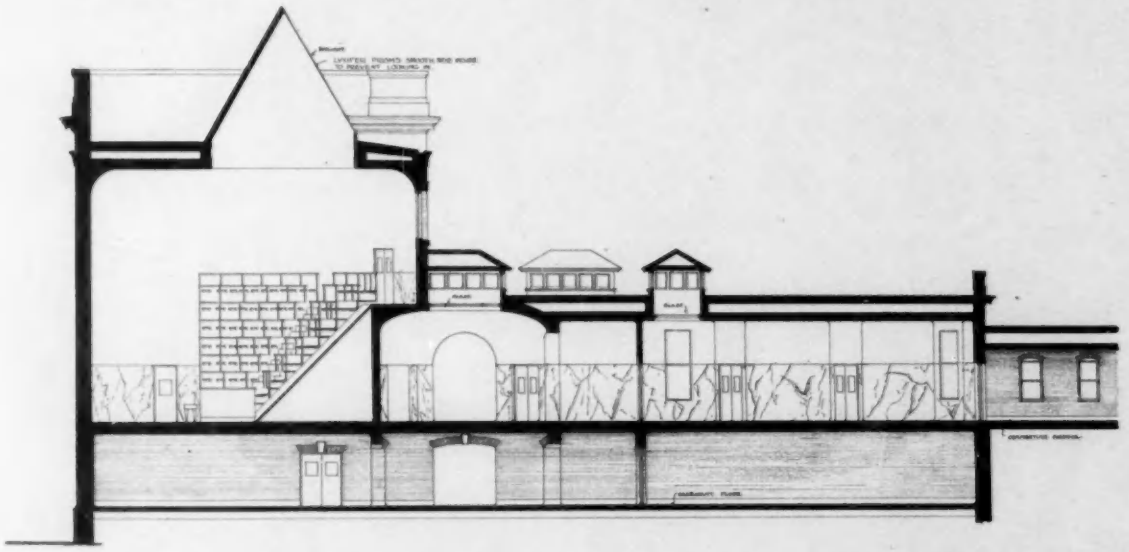
LARGE OPERATING ROOM
TRANSVERSE SECTION



LARGE OPERATING ROOM
LONGITUDINAL SECTION



LONGITUDINAL SECTION



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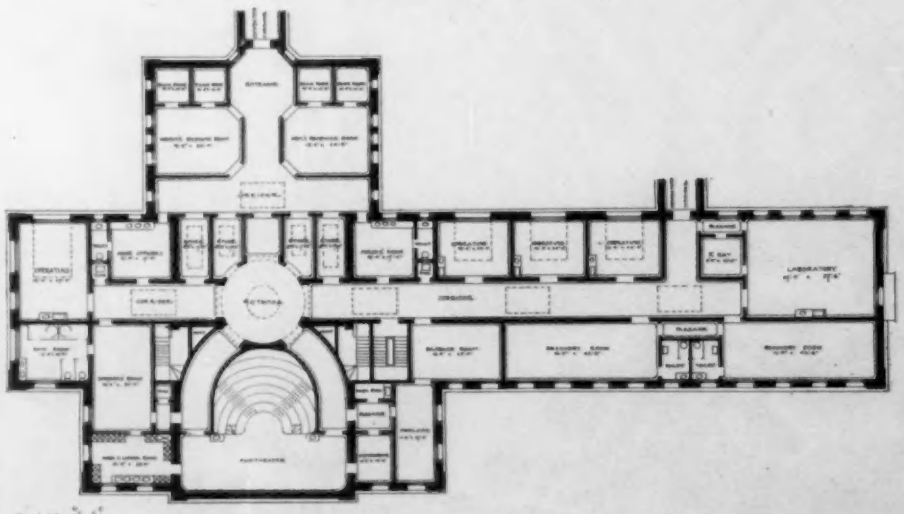
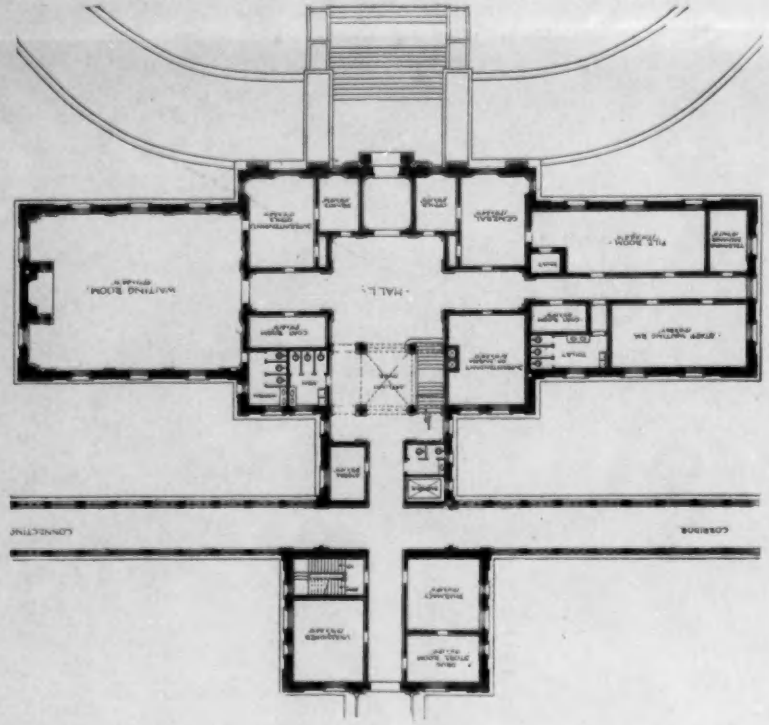


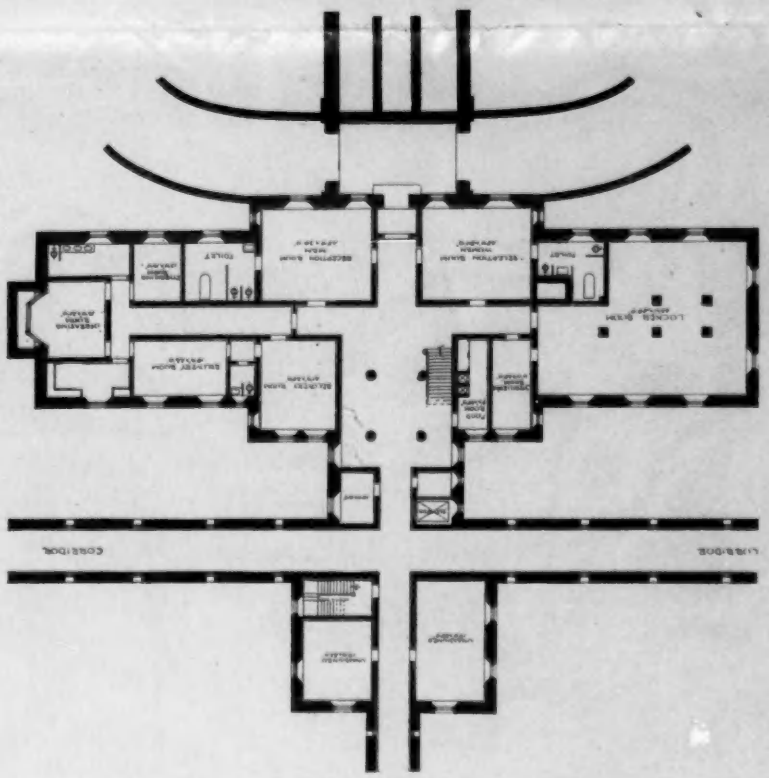
FIRST FLOOR PLAN.

PATHOLOGICAL BUILDING.

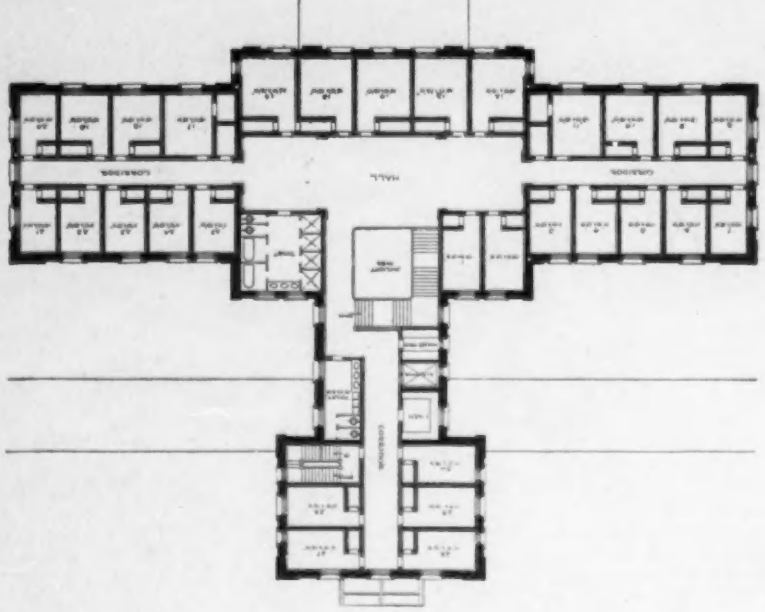
DESIGN FOR MUNICIPAL HOSPITAL FOR THE DISTRICT OF COLUMBIA, AT WASHINGTON.

SHEPLEY, RUTAN & COOLIDGE, ARCHITECTS.

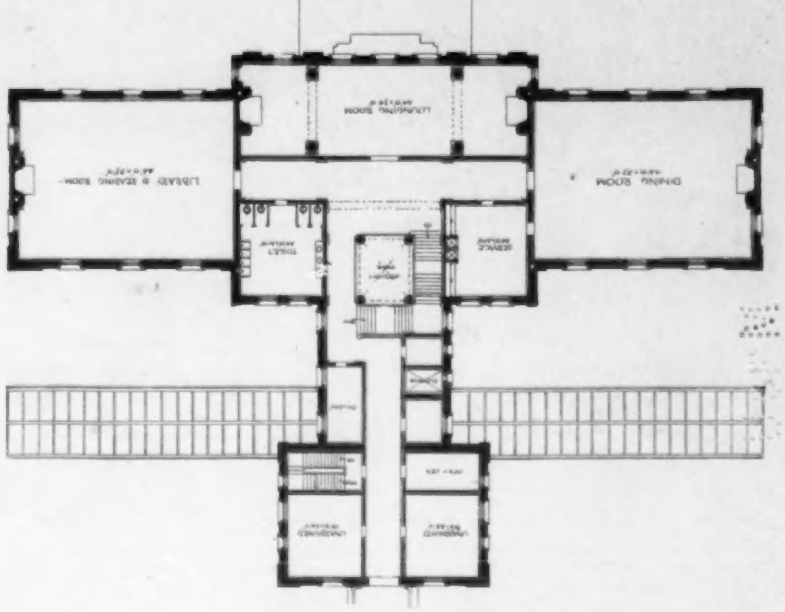




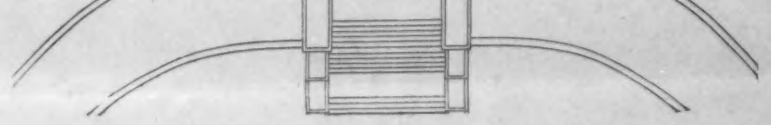
THIRD FLOOR.



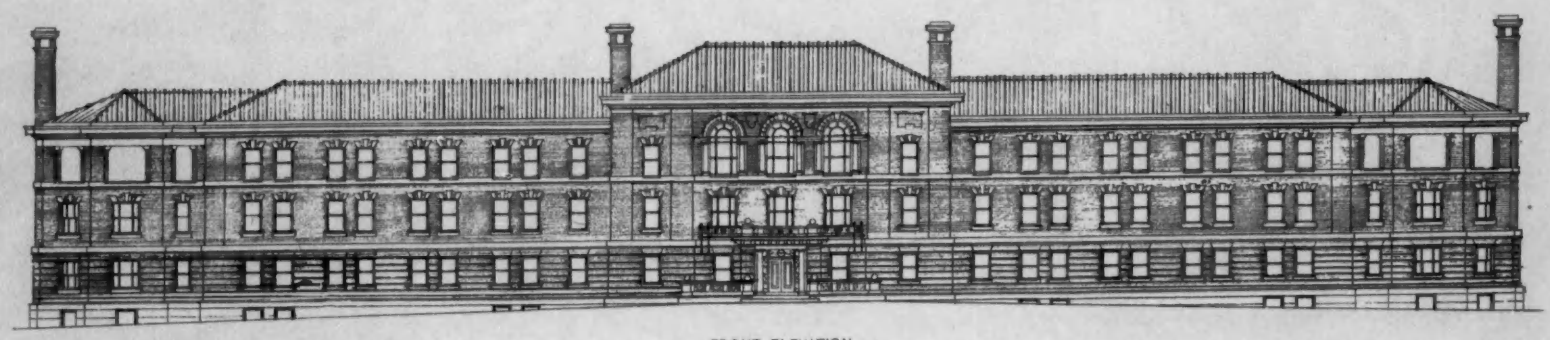
SECOND FLOOR.



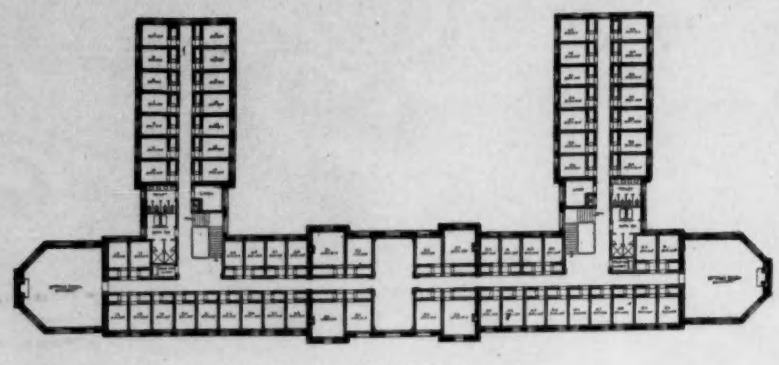
BASEMENT.



PLANS, ADMINISTRATION BUILDING



FRONT ELEVATION.



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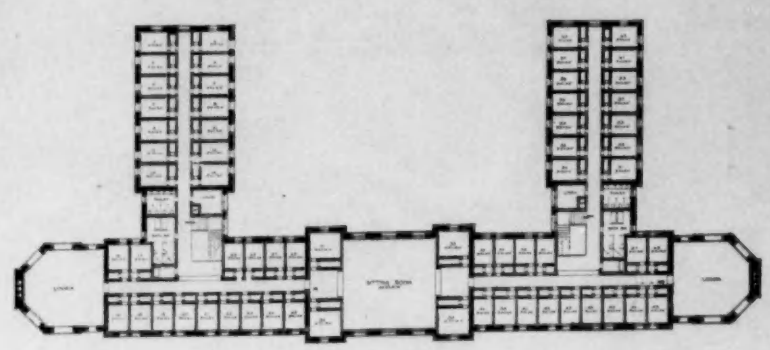
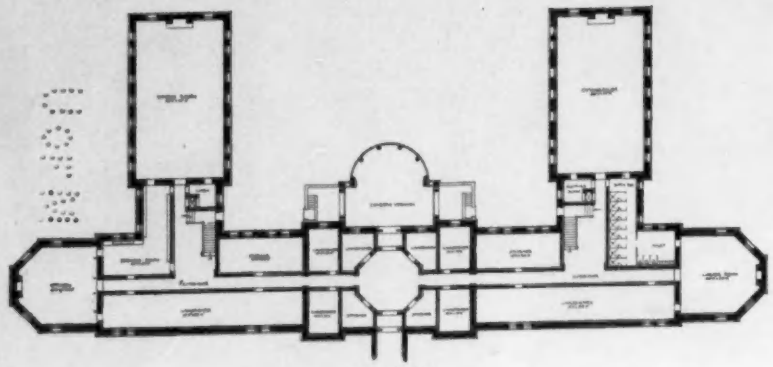
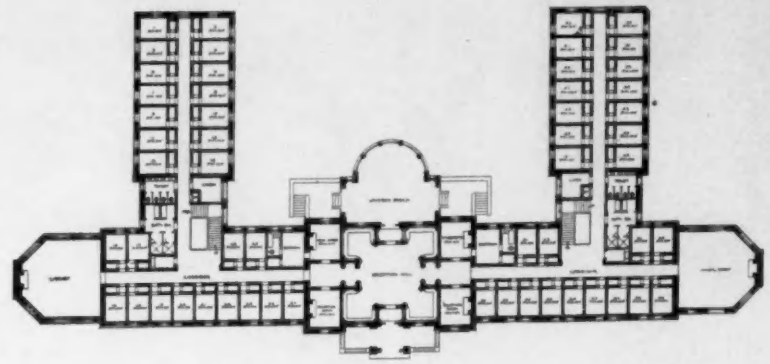


THIRD FLOOR.



BASEMENT.

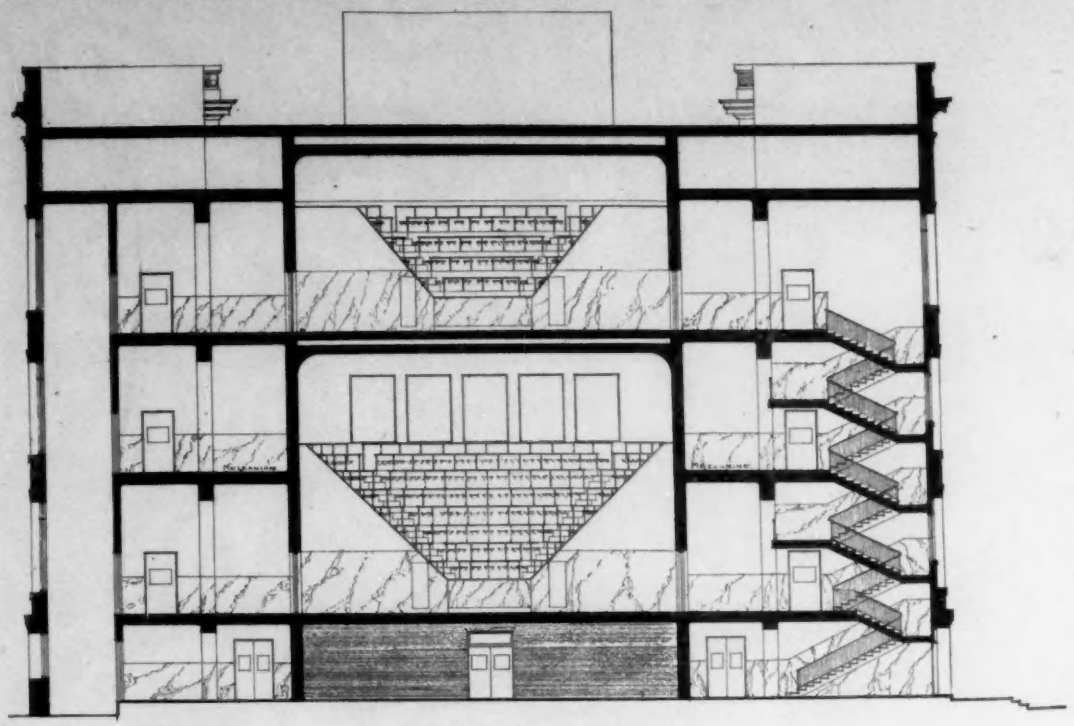


FIRST FLOOR.

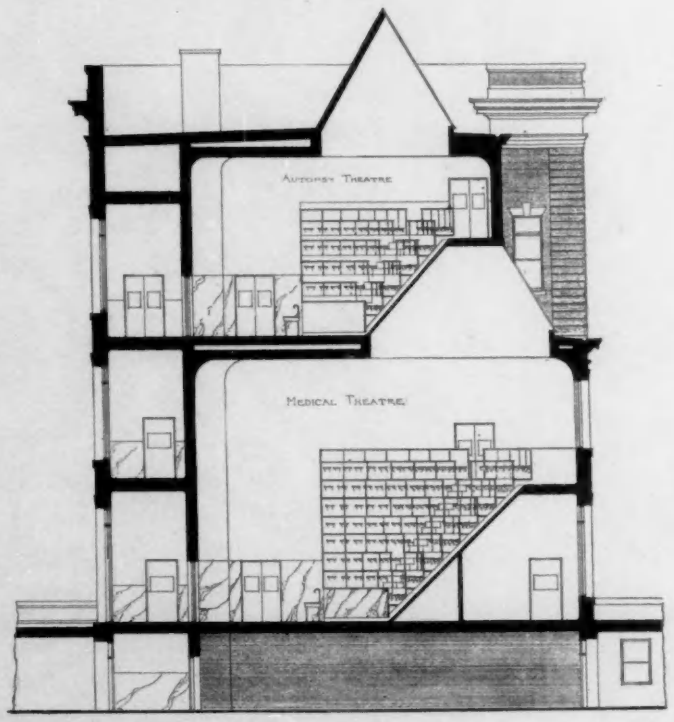
ELEVATION AND PLANS, NURSES' HOUSE.

DESIGN FOR MUNICIPAL HOSPITAL, FOR THE DISTRICT OF COLUMBIA, AT WASHINGTON.

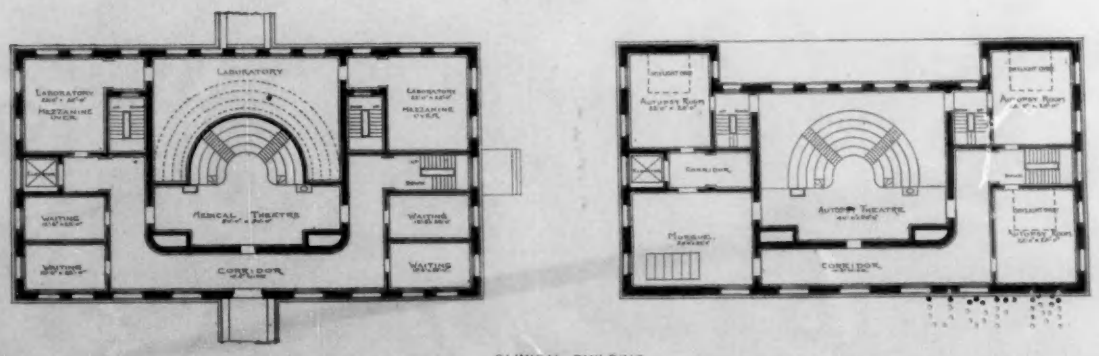
SHEPLEY, RUTAN & COOLIDGE, ARCHITECTS.



LONGITUDINAL SECTION



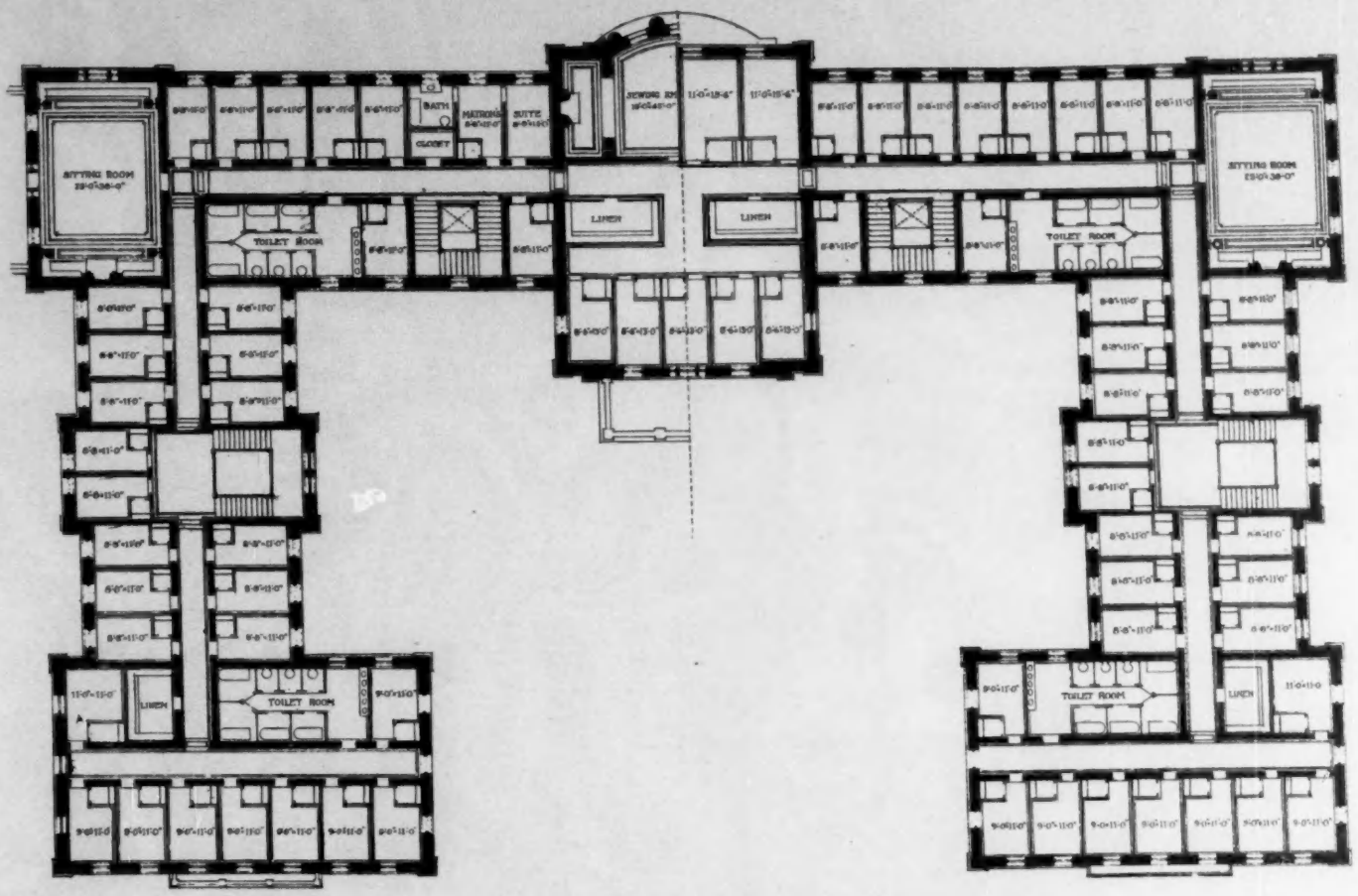
TRANSVERSE SECTION



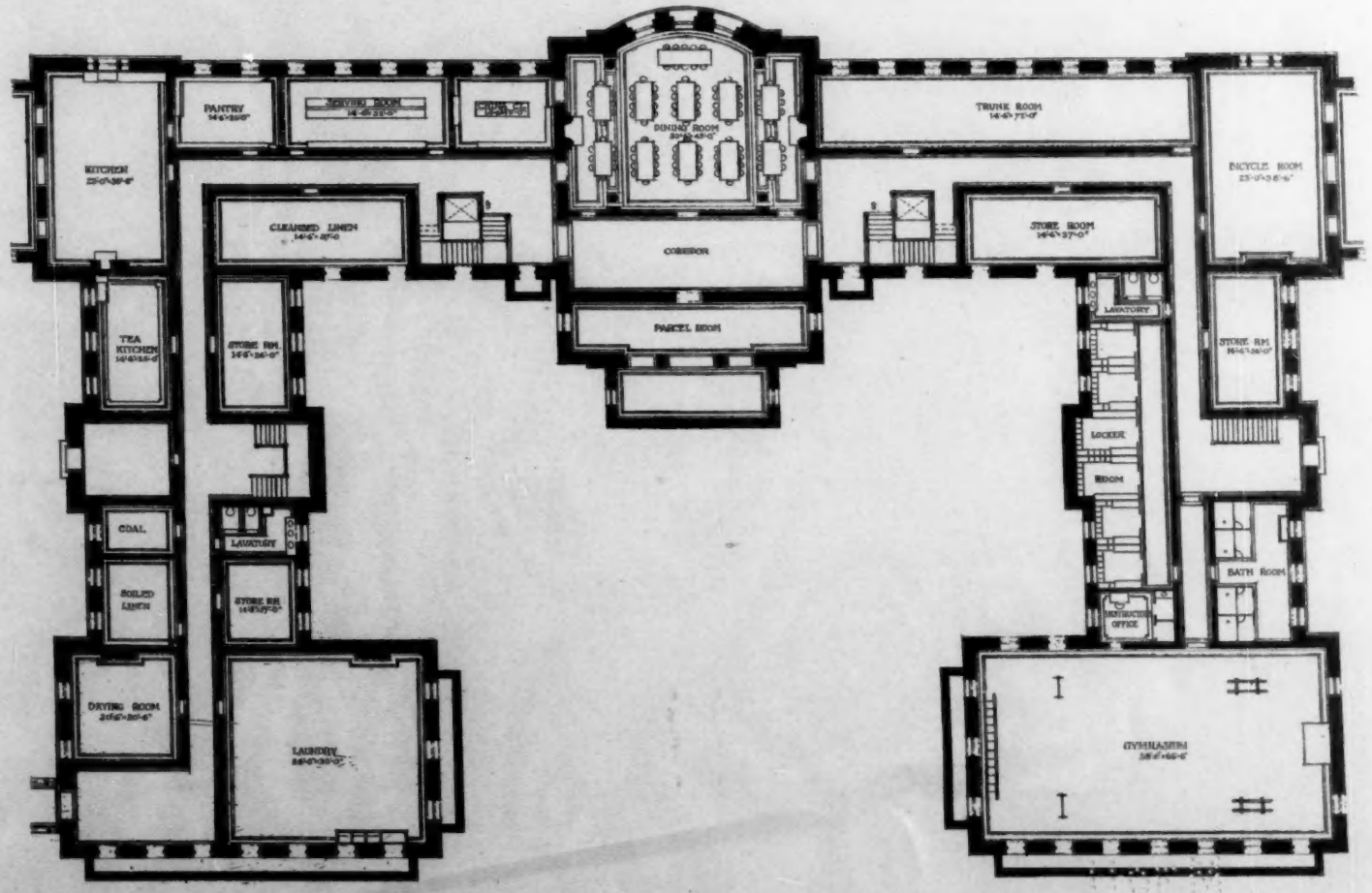
CLINICAL BUILDING.

DESIGN FOR MUNICIPAL HOSPITAL FOR THE DISTRICT OF COLUMBIA, AT WASHINGTON.

SHEPLEY, RUTAN & COOLIDGE, ARCHITECTS.

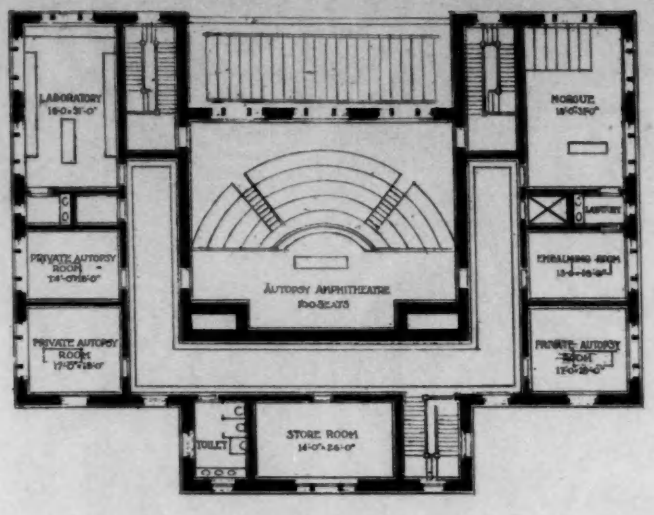


SECOND AND THIRD FLOORS.

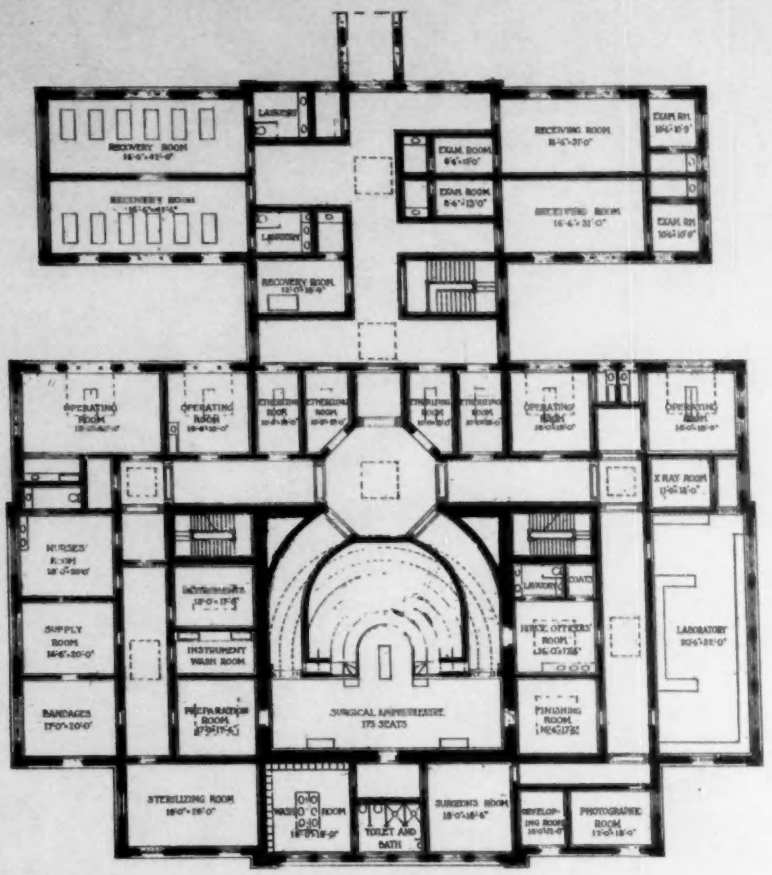


BASEMENT.
PLANS, NURSES' HOUSE.

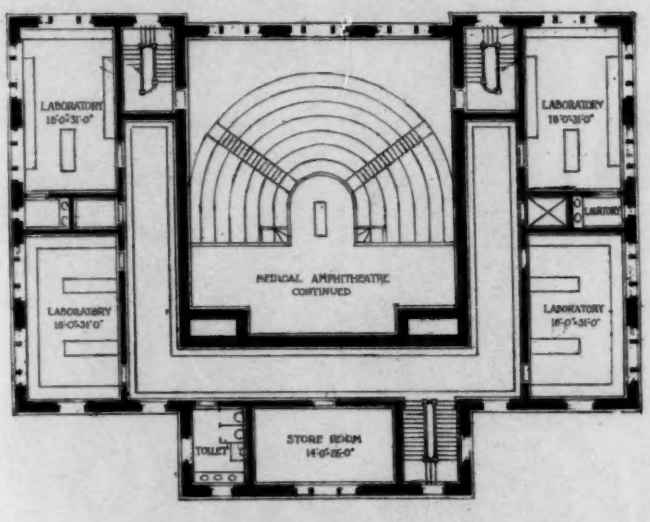
E DISTRICT OF COLUMBIA, AT WASHINGTON.
ALE, ARCHITECT.



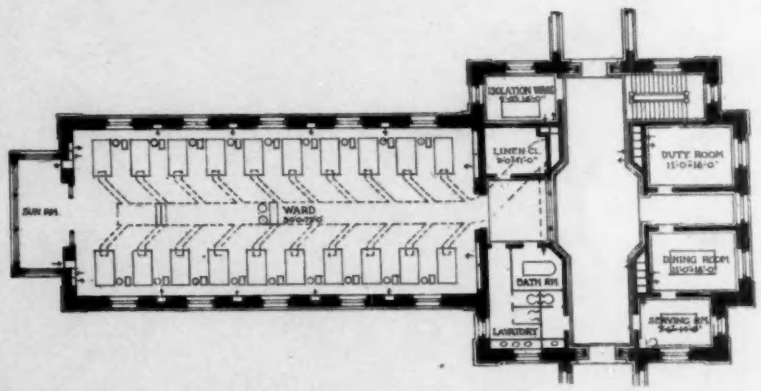
PLAN OF SECOND FLOOR



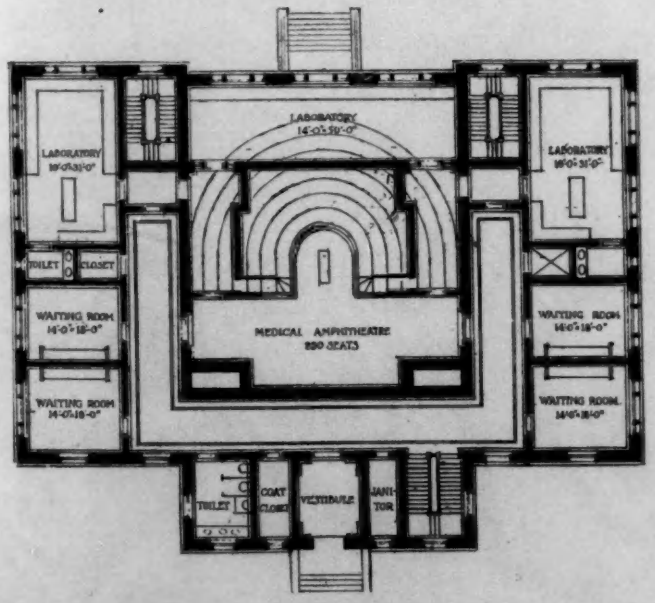
FIRST FLOOR, SURGICAL BUILDING.



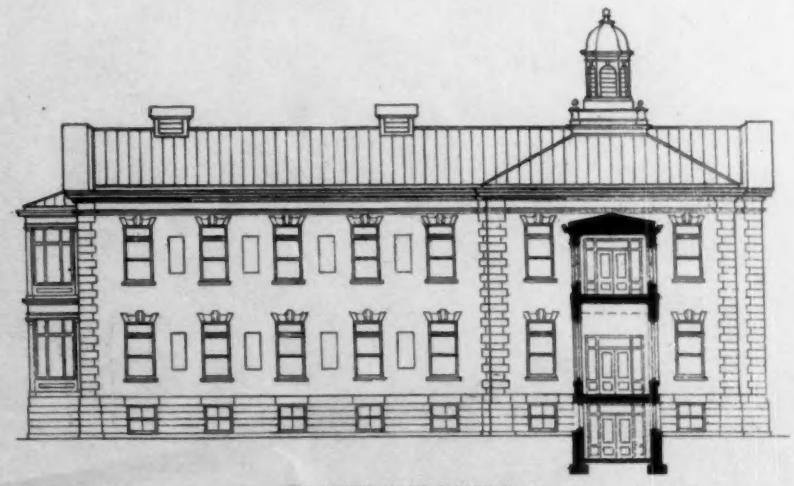
PLAN OF MEZZANINE FLOOR



PLAN, WARD BUILDING.



PLAN OF FIRST FLOOR.
PATHOLOGICAL BUILDING.



ELEVATION, WARD BUILDING.

ISTRICT OF COLUMBIA, AT WASHINGTON.

ARCHITECT.